

A GUIDE  
TO THE  
DEPARTMENT  
OF  
GREEK AND ROMAN ANTIQUITIES  
IN THE  
BRITISH MUSEUM.

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SIXTH EDITION.  
WITH ILLUSTRATIONS, MAPS AND PLANS.

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LONDON:  
PRINTED BY ORDER OF THE TRUSTEES.  
1928.

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## PREFACE TO THE SIXTH EDITION

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IN this guide I have attempted to give in a brief form a description of the Greek and Roman Antiquities in the British Museum. Such facts are stated as are necessary in order that the historical positions and interest of the different groups of objects may be understood, and points of special interest in the separate objects are also indicated. In the accounts of the several Rooms references are given to the larger catalogues, which should be consulted by those who wish to study the collections in greater detail.

Parts of the guide have been rewritten in the present edition, and some new blocks have been inserted; but the number of pages and illustrations remains virtually the same as in the previous one. It has, however, been found possible to effect a reduction in the cost of printing, and consequently in the selling price.

The extensive rearrangement of the galleries on both floors which has been in progress during the last few years is now practically completed, and the descriptions of the objects in this edition will, it is hoped, require little or no correction before it is exhausted.

H. B. WALTERS.

BRITISH MUSEUM,  
*May, 1928.*





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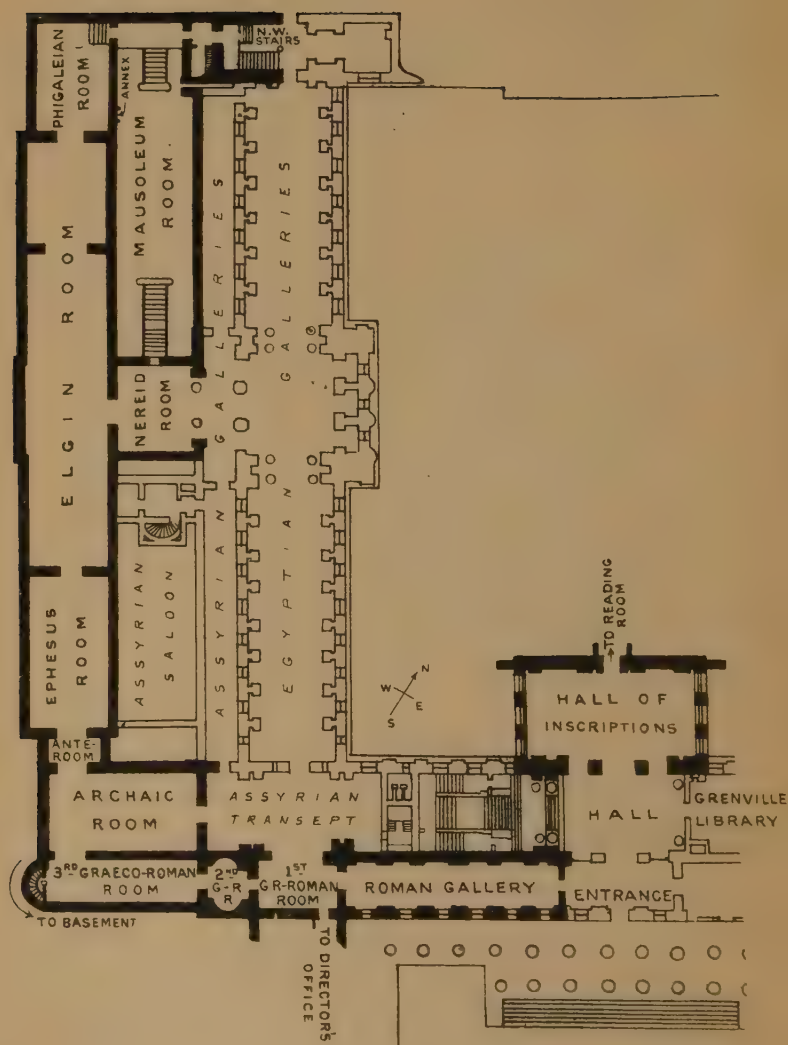
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DEPARTMENT OF GREEK AND ROMAN ANTIQUITIES. BRITISH MUSEUM

PLAN OF GROUND FLOOR.

# A GUIDE

TO THE

## DEPARTMENT

OF

### GREEK AND ROMAN ANTIQUITIES.

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**Scope of the Guide.** The present Guide may roughly be described as dealing with such material remains of the civilisations of ancient Greece and Rome as are in the possession of the Trustees of the British Museum.

To define its scope more precisely several exceptions must be mentioned. Thus, Roman objects found in Britain are kept apart, because their primary interest is as illustrations of an early stage of national history. The coins of all places and periods are most conveniently kept together in the Department of Coins and Medals. The Greek papyri, including works of Hyperides, Aristotle, Herondas, Bacchylides, and others, are grouped with other manuscripts of a later period. Where the streams of later Egyptian and Greek histories mingle, it is impossible to make a complete separation of the two. The glass of all periods is for the most part collected in the Glass and Ceramic Room, and some of the finest pieces of Roman silver plate have been placed in the Early Christian Room. Some fine Greek bronzes are shown in the Waddesdon Bequest.

**Method of the Guide.** The method followed, so far as the arrangement of the collections permits, is that of tracing the historical progress of each class of objects. (A table is annexed at the end of this Guide to show the mutual relations of the various classes in respect of date.) For convenience in using the Guide, the objects in one room are generally described together, and as far as possible the rooms are described in sequence. Sometimes, however, the visitor is taken through rooms, on his path, to which he is brought back later, to study their contents. Thus, from the Entrance Hall, we pass through the Roman Gallery (p. 89) and Graeco-Roman Rooms (p. 82), and begin with the sculptures in the Archaic Room.

## THE ARCHAIC ROOM.\*

In this room, the progress of the art of sculpture on Greek soil is shown from its early beginnings to the time soon after the Persian Wars (early fifth century B.C.), which marks the division between archaic † and mature sculpture. Most of the objects in the room belong to the sixth century B.C., while a few belong to the close of the seventh century, and one group, the sculptures from Mycenae (below, nos. 1-6), are of considerably older date. The sculptures on the north side of the room mostly exhibit the features of local Cypriote art.

The sculptures are grouped according to their places of origin. They will be found to illustrate the various characteristics of an early stage of art, which may be briefly summed up as follows :

Among the oldest works are purely decorative patterns (such as zigzags, spirals, concentric circles and the like) worked with the precision that comes of long tradition and the frequent repetition of a single form. The next step was towards the rendering of figure subjects; and here the artist is seen struggling with imperfect knowledge and incomplete mastery of the mechanical difficulties. Nature is copied in a naïve and direct but somewhat gross manner. (See the sculptures of Branchidae and Selinus.) It is a frequently observed characteristic of early art that more rapid progress is made with the forms of animals than with those of human beings. The primitive sculptor seems a better observer when he is dealing with animals, and better able to render forms and expression. (See the friezes from Xanthos.) We see also that in his first attempts to avoid grossness the artist is apt to be too minute, and somewhat affected in the rendering of the mouth, the hair, and the finer drapery. So, too, when he aims at truth in his study of the figure, the first result of close and accurate observation is that he makes his work too pronouncedly anatomical. (See the pediments of Aegina.)

**A 51-57. Sculptures from Mycenae.**—The earliest period of civilisation of which we have any sculptural remains in Greece proper is that which has been known, since the excavations of Dr. Schliemann at Mycenae, as the 'Mycenaean Period.' It was the time of a well-marked culture which is now known to have been widely spread through Greece and the islands adjacent. The origins of this culture have lately been traced back, in Crete, to a very remote date, say 3500 B.C. Its later developments were interrupted by the political changes at the beginning of the historical period of Greece. A special interest attaches to its

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\* For a full description, see the *Catalogue of Sculpture* (1928, in progress), Vol. I., Part I.

† Greek *ἄρχαῖος*, primitive, from *ἀρχή*, beginning.



remains if they are regarded as the authentic memorials of a period of which the Homeric poems only preserve a faint tradition.

Casts of some of the early Cretan sculptures are shown in the Cast Gallery, and in the First Vase Room (Case A), where is also a series of very early idols in stone and marble from the Cyclades.

Of Mycenae the most important monuments are the well-known 'Gate of Lions,' still in its original position (see the east in the Cast Gallery) and the **Doorway of the 'Treasury of Atreus'** (otherwise known as 'the Tomb of Agamemnon'). The latter is a vaulted tomb formed in a hill-side, approached by a long horizontal passage. Its doorway was sumptuously decorated with engaged half-columns and entablature worked in red marble and greenish limestone, with geometrical patterns in low relief. This is now broken and dispersed. (See fig. 2, and pl. I.) The fragments in this Museum have been collected from several sources. Two pieces of the lintel (nos. A 53, 54) were a part of the collection of Lord Elgin. Two small fragments, which are now incorporated in the right-hand column, were presented by the Institute of British Architects in 1843. The fragment no. A 55 (fig. 1) was discovered by Mr. W. R.

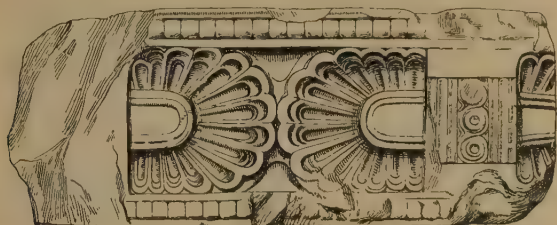


Fig. 1.—Fragment attributed to the doorway of the 'Treasury of Atreus.'

Lethaby in the porch of a London house (where it had stood for many years) in 1900, and was presented by Mr. G. Durlacher. The three important pieces of the shafts (Plate I.) were obtained at Mycenae by the second Marquis of Sligo in 1812, and were by him transported to Westport in Ireland, where their origin was forgotten, and they passed out of sight. They were again identified by the Earl of Altamont in 1904, and presented by the fifth Marquis to the British Museum. Most of the upper part of the right-hand column is a cast from the original now at Athens. The capitals are also restored from the two original capitals at Athens, with the insertion of casts of fragments at Karlsruhe and Munich. The breccia pedestals are copies of the originals, still in position at Mycenae. The two fragments of relief representing bulls (A 56, 57) also probably came from the upper part of the façade. They are the work of Cretan artists.

**B 271-285. Sculptures from Branchidae.**—The massive seated figures, and the recumbent Lions (B 281 and B 282), once

stood at intervals along the Sacred Way of Branchidae as dedicatory offerings to Apollo. The Branchidae were a priestly clan, who held from time immemorial the temple and oracle of Apollo at Didyma, near Miletus, in Asia Minor. Their name came to be used for that of the place. The temple was destroyed by the Persians, probably by Darius, on the suppression of the Ionian revolt, in 496 B.C., and it was not rebuilt before the time of Alexander the Great. It is



Fig. 2 shows the entrance of the 'Treasury of Atreus' in its present condition, except that the two columns are replaced in their original positions.

therefore certain that the sculptures of Branchidae are not later than 496 B.C., and probably they fall between 580 and 520 B.C.

In these statues the human forms are heavy and conventional, and such details as the folds and lower edges of the drapery are treated in a traditional way. Progress, however, towards refinement can be traced. In B 271 only the outlines of the draperies are indicated, and] their surfaces are without detail. In B 272-273 the folds are indicated in a conventional way, but there is no rendering of textures. In B 274-277 there is some indication of

the heavy and light textures, and B 278-279 attempt to render the folds naturally. Finally, in B 280, there is a marked advance towards freedom and truth.

B 272 is inscribed \*:

Ε[ϋ]δημός με ἐποίη(ι)ν.

‘Eudemos (?) made me.’

The cushion has a pattern of stars and maeanders to represent embroidery.

B 278 is inscribed :

Χάρης εἰμὶ ὁ Κλε(ι)σιος, Τειχιο(ύ)σ(σ)ης ἀρχός. ἄγαλμα το(ῦ)  
Ἀπόλλωνος.

‘I am Chares, son of Kleisis, ruler of Teichioussa. The statue is the property of Apollo.’

B 281, **Lion**, is studied from nature in its pose, but the mane is strictly conventional. The inscription, now hardly legible, runs :

Τὰ ἀγάλματα τάδε ἀνέθεσαν οἱ Ὠρ-  
ίωνος παῖδες το(ῦ) ἀρχηγο(ῦ), Θαλήης  
καὶ Πασικλῆς καὶ Ἡγήσανδρος καὶ Εὐ-  
βιος καὶ Ἀναξίλεως, δέ[κά]την τῷ Ἀ-  
πόλ(λ)ωνι.

‘The sons of Orion, the governor, Thales, Pasikles, Hegesander, Eubios, and Anaxileōs dedicated these statues as a tithe to Apollo.’

The base of another archaic dedication is inscribed on both sides with the name of an early sculptor, Terpsikles, as well as with the names of the dedicators.

Οἱ Ἀναξιμάνδρου παῖδες τοῦ Μανδρομάχ[ου ἀνέ]θεσαν. ἐποίησε  
δὲ Τερψικλῆς.

‘The sons of Anaximander, son of Mandromachos, dedicated (this).  
Terpsikles made it.’

These inscriptions are written *boustrophedon*, that is, alternately from left to right, and from right to left, like the path of ploughing oxen.

In these inscriptions the older form of the Greek Eta, Η, is used in B 271 and B 281, and the later form, Η, in B 278. This change is believed to have already taken place by the time of Croesus (about 561-546 B.C. : see below, p. 68). The older group must therefore be anterior to the middle of the sixth century B.C. The

\* Facsimile copies of these inscriptions are given in *A Guide to the Select Greek and Latin Inscriptions* (1917), price 6d.

later group probably belongs to the latter half of the century, though we cannot fix the superior limit of time with precision.

**B 286-318. Sculptures from Xanthos.**—The following sculptures are the archaic portion of the collection of sculptures from Xanthos, a town some ten miles from the sea, in the south-west of Lycia. They were discovered in the successive journeys of Sir Charles Fellows, who visited Lycia in 1838, 1840, and 1842.

The people of Lycia were a non-Hellenic race, and in 545 B.C. they were conquered by Persia. The sculptures of Xanthos, however, are distinctly archaic Greek works, though not without traces of Oriental influence (cf. B 311).

The greater number of this important group of archaic sculptures may be assigned to the period following the Persian conquest.

On the north side of the room :

**B 286. Sepulchral chest**, adorned with reliefs on the four sides. This tomb was made of a single block of hard, coarse limestone. It was found by Fellows in its original position, on a shaft, which appears to have been about 9 feet high. On the top of the chest there is a rebate to receive the lid, which was formed of a separate block and has not been found. On the sides are subjects in low relief, namely, a warrior and horseman with attendant; a man contending with a lion, and a seated figure. At the ends are animal groups in high relief. At one end is a lion. Between the paws of the lion is seen the head of a bull, which has been overthrown, and is seized by the throat. At the other end is a lioness playing with cubs. This is the earliest of the Xanthos sculptures.

**B 292-298. Frieze of Satyrs and animals**, found built into the walls of the Acropolis at Xanthos. The Satyrs are forced into strange crouching positions, since the inexperienced artist has not understood the necessary relations of the height of the figures and the height of the frieze.

On the south side of the room :

**B 299-306. Frieze of cocks and hens.** Eight cocks and five hens represented as standing, walking, picking up food, or fighting. The work, which originally contained more birds, is carefully studied from nature. The cock had been brought to the West from Persia no long time before the date of this relief.

**B 311-314.** A frieze representing a **procession** moving from left to right. The company consists of persons in chariots, on horseback, and on foot. The principal figure appears to be the venerable old man, who is seated in the second chariot, and holds a flower and, perhaps, also a cup. In various details, such as the treatment of the crests and tails of the horses, and the use of whisks by the standing figures, we are reminded of the East, and are led to infer that the relief is later than the Persian conquest. On the left is a slab (**B 310**), perhaps from the same tomb, on which, between two standing figures, we see the foot of a corpse, laid out on a couch.



**B 290-291.** Gable ends of a tomb. On each side of the doorways is a seated **Sphinx**. Above the lintel are two lions at one end. Like many of the Lycian sculptures, these reliefs were brilliantly coloured when they were discovered, with red, blue, yellow, etc., but only faint traces can now be detected.

**B 289.** Gable end of a tomb. In the centre of the relief is a low column, with an Ionic capital, of peculiar form. A **Siren** stands to the front, on the column, and on each side are seated figures of old men.

**B 287. The 'Harpy' Tomb.**—The monument known as the 'Harpy' Tomb is one of the most important and elaborate works of archaic art that have survived.

The four reliefs, as may be seen in the illustration (fig. 3), formed the sides of a sepulchral chamber, placed on a high shaft, and surmounted by a massive coping-stone. The internal walls of the chamber were painted with Christian frescoes, indicating that at one time it had been occupied by some Stylites, or hermit living on a column.

1. *West Side*.—This relief is divided into two unequal parts by a small doorway which formed the entrance to the tomb. The doorway must have been filled up with a slab of stone. Above, the space is filled by a relief of a cow giving suck to a calf. Two stately female forms, who ought perhaps to be regarded as seated side by side, are enthroned. To one of these, three women come as if bringing offerings.

2. *North Side*.—An old man, seated on a chair, receives a crested helmet which is offered to him by a young warrior. Beneath the chair is a small bear.

At each side of this group, but disconnected from it, are figures formerly known as **Harpies**, from which the monument derived its name. Their type is rather that of a Siren, while their character is that of a Genius of death. In their arms and talons each gently carries a diminutive figure, probably a deceased person, who makes a gesture, as of affection.

At the right corner of the relief a draped figure crouches on the ground in an attitude of deep grief, and looks up to the flying figure above.

3. *East Side*.—A venerable bearded man is seated on a throne. A boy offers a cock and a fruit, and three other persons stand in attendance.

4. *South Side*.—Another enthroned figure is attended by a person holding a dove, and with the right hand raised in a gesture of adoration. On each side of the main group, but disconnected from it, are the winged figures with their burdens, as already described.

*Interpretations.*—On the first discovery of these sculptures they were supposed to represent a definite myth, the rape of the daughters of Pandareos, king of Lycia, by the Harpies, but for many reasons this view is untenable. It is obvious from the 'Harpies,' from



the figures that they carry, and the crouching mourner, that the subjects are connected with death and the tomb. The enthroned personages have often been interpreted as deities connected with the lower world, such as Demeter and Persephone on the west side. It seems more probable, however, that they are figures of the

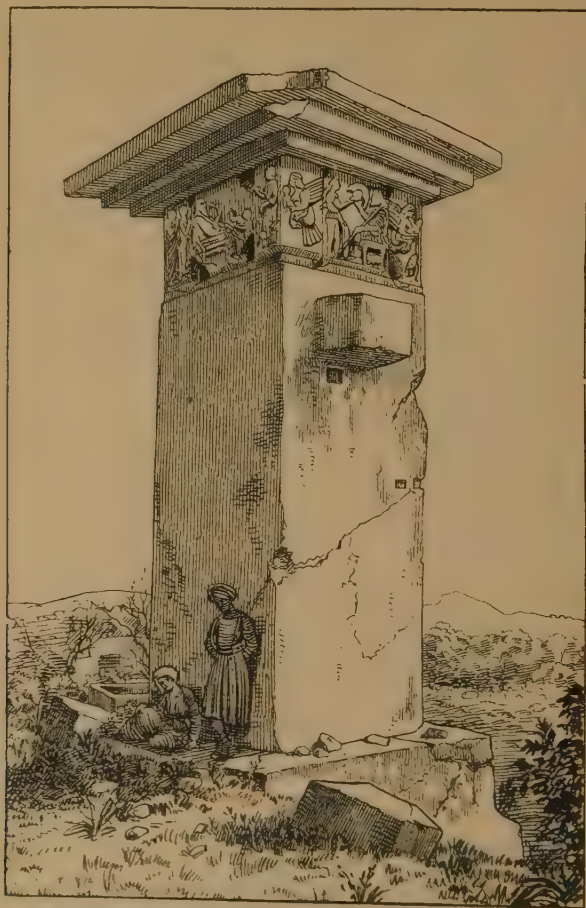


Fig. 3.—View of the 'Harpy' Tomb from the north-east. No. 94.

(After a drawing by George Scharf.)

heroified dead, receiving offerings from the living. If that is the intention of the reliefs, it is analogous to that of many other grave monuments.

*Style and Period.*—In the 'Harpy' Tomb we have a fine example of the work of the Ionian School, which may be placed towards

the end of the sixth century. The sculptor, while wanting ease of execution, has given great care to the decorative accessories. Note on the west side the Sphinx, ram's head, the swan's head of the thrones, and on the east side the recumbent Triton.

**Miscellaneous Archaic Sculpture.**—Single figures of nude men and heavily draped women are common subjects in archaic Greek sculpture. The best of the female figures are those found in excavations on the Acropolis of Athens (see casts in the Cast Gallery). There has been some controversy with respect to the male figures, whether they represent Apollo or athletes, or simply figures for a tomb. But no doubt the type was used for any of the three purposes. In more fully developed sculpture the artist learnt to distinguish the types. The forms of his gods became softer, and those of his athletes more muscular.

**B 322. Fragment from Delos** (in S.W. corner).—Fragment of a foot of a colossal statue of Apollo, together with a part of the plinth in the same block. This fact is recorded on one of the still extant inscriptions on the base at Delos, 'I am of the same stone, both statue and base.'

In the same part of the room is a **bronze chariot** from the neighbourhood of Orvieto. The ancient metal plating has been replaced on a modern wooden core, so as to reproduce its original form. Probably of the sixth century B.C.

At the east end of the room, three male standing figures, probably representing Apollo. B 474 is from Boeotia, B 475 from Lemnos (?), and B 325 from Cyprus. B 475 is from the collection of Lord Strangford, and is an excellent example of sculpture at the stage immediately before maturity and freedom.

In the north-west corner of the room are two series of architectural fragments from Naukratis in the Egyptian Delta, dating from about 570–440 B.C., and in the adjoining case a series of archaic statuettes from that site and from Rhodes, which show clear indications of the influence of Egyptian types and models.

On the north side of the room is a series of **sculptures from Cyprus**, most of which exhibit the curious mixture of Greek and Oriental influences characteristic of the art of that island. In the earlier examples Egyptian influence greatly predominates, but the later are more purely Hellenic in style.

On the four pedestals are heads from Dali (Idalion) ranging from a strongly Egyptian type to archaic Greek style; in the wall-cases, statuettes of deities and priestesses, mostly archaic Greek in style, and in the case at the eastern end are heads and statuettes of the early Cypriote period, for the most part under strong Oriental influence. Note also an unfinished limestone sarcophagus from Amathus, with the head of the deceased modelled on the outside; a *stele* from Paphos with a bearded head and an inscription in Cypriote syllabic characters; and a graceful capital of quasi-Egyptian character from Polis-tes-Chrysokhou.

**Casts of Archaic Sculpture.** The Archaic Room contains a

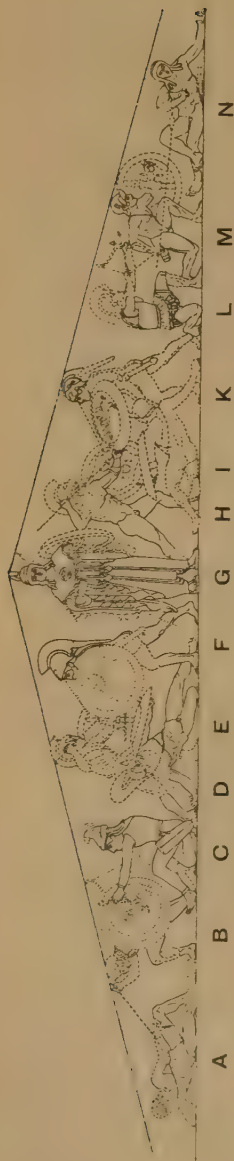


Fig. 4.—The West Pediment of the Temple at Aegina.  
(After Furtwaengler's Restoration.)

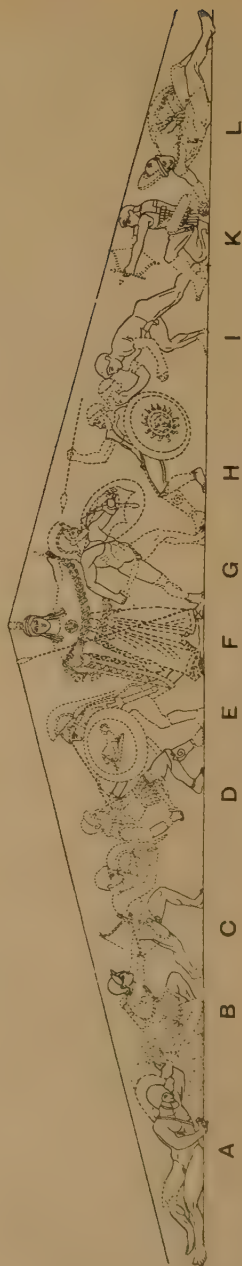


Fig. 5.—The East Pediment of the Temple at Aegina.  
(After Furtwaengler's Restoration.)

small series of casts of archaic sculpture, to supplement the originals. Further examples will be found in the Gallery of Casts (p. 77).

**303-307. Casts from Selinus.**—Selinus, a colony of Megara, in the west of Sicily, was founded about 628 B.C. The temple (commonly known as C) from which the sculptures nos. 303-305 were obtained, is the oldest temple on the acropolis of that town, and it is therefore probable that its construction was begun not long after the foundation of the city. The early sculptures are therefore assigned to the early part of the sixth century B.C. They represent a chariot group; Herakles carrying off the robber dwarfs, the Kerkopes, tied to his bow; Perseus cutting off the head of the Gorgon Medusa.

306-307. Casts of two metopes, from a somewhat later temple at Selinus, with subjects taken from the war of the gods and giants.

**301-302. Casts of Sculptures from Aegina.**—The large groups on the walls of the room are casts from the figures that once filled the pediments (or gables) of the temple at Aegina.

They were excavated in 1811 by a party of English and German explorers, and the sculptures discovered were purchased in 1812 by the Crown Prince of Bavaria. The principal figures were restored at Rome by Thorwaldsen and J. M. Wagner. In 1828 the collection was placed in the Glyptothek at Munich. The site of the temple was again excavated in 1901 by the late Prof. Furtwaengler on behalf of the Prince Regent of Bavaria.

The temple from which they were obtained was long supposed to have been dedicated to Athena, but an inscription discovered in the excavations of 1901 makes it probable that the deity of the temple was a local goddess, Aphaia, having affinities with Artemis.

The Aeginetan sculptures belong to the latest stage of archaic Greek art, and are the most important extant works of that period. They are assigned to about 480 B.C. A minute analysis of the sculptures show that the east pediment is distinctly more advanced than the west. The inequalities of style are, however, probably due to different sculptors being employed, rather than to a lapse of time. In each pediment the subject is a contest between Greeks and Trojans. In the east pediment, Herakles is fighting with the Greeks, and the scene is therefore thought to be a battle in the war which Herakles, aided by Telamon of Aegina, waged against Laomedon, king of Troy. In the west pediment the kneeling archer on the right was long known as Paris, but he may be a typical archer. In each case Athena was standing in the middle, as if presiding over the combat. It may be noted that there is an archaic formality of pose and composition in the Athena of the west pediment, which shows that the artist has adopted a traditional type of temple-image.

After a minute study of the newly-found fragments, and of the fragments not utilised by Thorwaldsen, Prof. Furtwaengler proposed a profoundly different disposition of the sculptures. The general features of the new arrangement are shown in the accompanying



illustrations. In the blocks an attempt has been made to distinguish the original portions from the conjectural restorations by strong and dotted lines respectively. The distinguishing letters used by Furtwaengler are placed beneath.

A more recent writer (Mackenzie, *Brit. School at Athens Annual* XV.) has proposed to modify the Eastern group in a way that brings it into closer parallelism with the Western group.

[Between the Room of Archaic Sculpture and the Ephesus Room is a small Ante-Room leading into the Ephesus Room, and thence into the Elgin Room. We pass to the Elgin Room.]

## THE ELGIN ROOM.\*

The Elgin Room is thus named in honour of **Thomas Bruce, seventh Earl of Elgin** (1766–1841), whose collection forms a large part of its contents. Lord Elgin was appointed British Ambassador to the Porte in 1799. On his appointment he resolved to make his time of office serve the cause of art, and accordingly engaged a body of two architects, a draughtsman, and two formatori, under Lusieri, a Neapolitan landscape painter, to make casts, plans and drawings from the remains in Greece, and more particularly at Athens. While this work was in progress, Lord Elgin became aware of the rapid destruction that was taking place in the sculptures of Athens, and at the same time the success of the British arms in Egypt had made the disposition of the Porte favourable to the British Ambassador. Hence, although it had not been a part of Lord Elgin's original design to collect marbles, a second firman was obtained in 1801 which sanctioned the removal of the sculptures.

The whole collection formed by Lord Elgin's agents was, after long negotiations and an enquiry by a Select Committee of the House of Commons, purchased of Lord Elgin for £35,000 in 1816. It consists of sculptures and architectural fragments from the Parthenon, the Erechtheion, and other Athenian buildings; casts, which have now become of great value, from the Parthenon, the Theseion, and the Monument of Lysicrates: a considerable number of Greek reliefs and inscriptions, principally from Athens; fragments from Mycenae and elsewhere; drawings and plans. It will be seen that the 'Elgin collection' and 'Elgin marbles' are by no means co-extensive with the sculptures of the Parthenon, to which the terms are sometimes incorrectly restricted.

If it is necessary to justify the conduct of Lord Elgin, in respect of actions which have from time to time been severely censured, it must be pointed out that the Parthenon marbles were suffering daily injury, and that there was no

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\* For a full description of this room see the *Short Guide to the Sculptures of the Parthenon* (1925), and *Catalogue of Sculpture*, Vol. I., Part III. (sold separately at 1s.). See also *The Sculptures of the Parthenon*, with folio text and plates, by A. H. Smith, 1910. Price £5 15s. (Published by the Trustees of the British Museum.)



prospect of better care being taken of them. In the fifty years immediately before Lord Elgin four figures had entirely disappeared from the west pediment, and others had been much injured. The frieze was suffering in the same manner. Occasional travellers, and competing but less influential collectors were gradually dispersing the portable fragments of the sculpture.

A further justification of his action is supplied by the additional deterioration which the sculptures that were left in position have suffered since Lord Elgin's time. If the visitor will examine the two series of casts of the west frieze of the Parthenon (exhibited behind the east pediment) he will have conclusive evidence on this point. The upper series of casts were taken from the frieze in 1872, and the lower series were taken by Lord Elgin. The later series are the better casts, but the earlier series contain so much that has since perished that they are now of great value. (For further details see p. 40.) For a full account of Lord Elgin's operations, see *Journal of Hellenic Studies*, XXXVI. (1916), pp. 163-372 (A. H. Smith).

### THE PARTHENON.

The sculptures of the Parthenon are believed to illustrate the style of Pheidias, the greatest of Greek sculptors.

Pheidias, son of Charmides, the Athenian, was born soon after 500 B.C. His youth was passed during the period of the Persian wars, and his maturity was principally devoted to the adornment of Athens during the administration of Pericles.

After the glorious repulse of the Persian invasions at Marathon (490 B.C.), Salamis (480 B.C.), and Plataea (479 B.C.), a great part of the Greek world was for a while united in the confederacy of Delos, under the leadership of Athens. From the first some of the confederate states had preferred to contribute money rather than ships or men, for the common defence. The tribute was in the first instance lodged at Delos, but in 454 B.C. the custody of the joint funds was transferred from Delos to Athens. The ground alleged by Pericles for this step was the necessity of placing the treasure in a fortified place of deposit, but, in fact, the change indicated that Athens had now assumed a nearly complete responsibility for naval defence. The Athenian claim naturally followed that, provided the fleet was adequately maintained, the State could not be called to account for its management of the funds, and might spend the tribute on the decoration of the capital city.

Among the chief of the works undertaken under these conditions was the Parthenon, or temple of the goddess Athena, called Parthenos or Virgin. The architect was Ictinos, but the sculptural decorations and probably the design of the temple were planned and executed under the superintendence of Pheidias, who is said to have had a general supervision of the works built under the administration of Pericles. The building, which stood on the Acropolis of Athens, is shown by inscriptions to have been begun about 447 B.C. It is believed to have been sufficiently advanced to receive the statue of the Parthenos in 438 B.C., and was probably completed about five years later. We learn from an inscription that payments were being made in 436-5 B.C. to 'sculptors of the pediment groups' (*Brit. School Ann.* XVI., p. 196). The Parthenon was of

the Doric order of architecture, and was of the form termed peripteral octastyle; that is to say, it was surrounded by a colonnade, which had eight columns at each end. The architectural arrangements

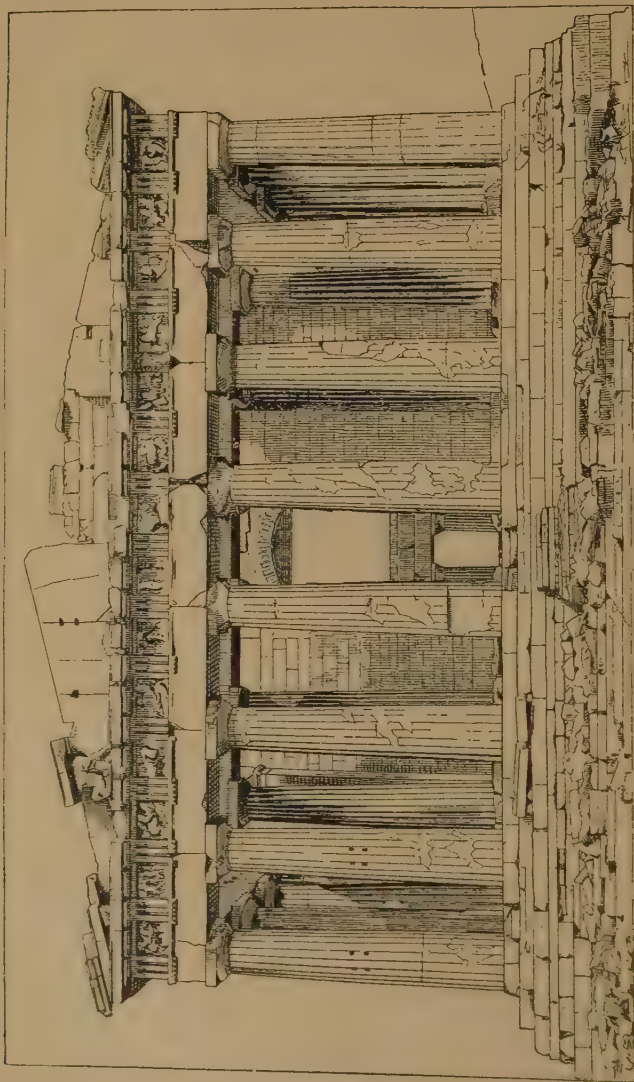


Fig. 6.—View of the West End of the Parthenon.

can be best learnt from the model which is exhibited in this room. A view is given in fig. 6. See also the plan (fig. 7) and the sectional elevation (fig. 8). At the north end of the room a restoration of the

entablature has been erected, showing the probable original colouring. The principal chamber (*cella*) within the colonnade contained the colossal statue of Athena Parthenos, now only preserved to us in copies of insignificant size (see below, nos. 300–302). The place occupied by the statue is marked 'Athena Parthenos' in the plan.

The sculptural decorations of the outside of the building were : (1) The East and West **Pediment Groups**, which filled the pediments or gables at the ends of the building. (2) The **Metopes** or square panels, adorned with groups in very high relief ; these served to fill up the spaces above the architrave between the triglyphs, or sets of vertical bands, which are supposed to represent what in wood-construction would be ends of beams. (3) The **Frieze**, a continuous band of low relief which ran along the side walls of the *cella* and above the two rows of six columns immediately attached to it. (See figs. 7, 8.) The whole was executed in marble obtained from the quarries of the Attic hill, Pentelicus. These several groups of sculpture are described below.

### *Later History of the Parthenon.*

The statue of the Parthenos is known to have been in existence about A.D. 430, but not long after this date the figure was removed, and the Parthenon was converted into a Christian church. It was probably at this time that the central group of the east pediment was destroyed. Athens was taken by the Turks in 1458, and soon after the Parthenon was converted into a Turkish Mosque, like the Church of St. Sophia at Constantinople and the Gothic Cathedrals of Cyprus.

From this date it probably suffered little until 1687, when Athens was taken by the Venetian General, Morosini. In the course of a bombardment of the Acropolis, the besiegers succeeded in throwing a shell into a powder magazine in the Parthenon, and caused an explosion that destroyed the roof and much of the long sides of the building, together with a loss of more than 300 lives. Further injury was done by Morosini, who made an attempt with insufficient appliances to take down the central group of the west pediment, which was still nearly complete. The workmen had hardly begun to remove the cornices above the figures when the whole of the central group fell to the ground.

Fortunately, many of the sculptures had been drawn by a skilful artist before the explosion. In 1674 a painter in the suite of the Marquis de Nointel, French Ambassador at the Porte, commonly supposed to have been Jacques Carrey, made sketches of large portions of the frieze and metopes and of the then extant portions of the pedimental compositions. These drawings are preserved in the French Bibliothèque Nationale, and are constantly referred to in discussions of the Parthenon sculptures.

In 1688 Athens was restored to the Turks, and for more than





a century the sculptures of the Parthenon were exposed to constant injury. Some of them were made into lime or built into walls by the Turkish garrison; others were mutilated by the Turks or by travellers who from time to time obtained admission to the Acropolis, and broke off portable fragments of the sculptures.

In 1749, when the west pediment was drawn by R. Dalton (fig. 12), many figures still remained in position. Not long after, one fell, and others, for fear of accident, were broken up. Several portions also of the frieze, which were seen by Stuart (1752), had disappeared at the beginning of the nineteenth century. On the other hand, the east pediment, being inaccessible, suffered no important change between 1674 and 1800. An account has already been given above of the proceedings of Lord Elgin's agents.

Several portions of the sculptures of the Parthenon have been discovered since the time of Lord Elgin on the Acropolis and its slopes, or in various parts of Europe, to which they had been taken by travellers. These are represented as far as possible in the British Museum by plaster casts.

The following aids to the study of the Parthenon will be found in the Elgin Room:

Model of the Athenian Acropolis, showing the results of the last excavations.

Model of the Parthenon. The model was made by R. C. Lucas, on a scale of a foot to 20 feet, and represents the state of the temple in 1687, after the explosion, but before Morosini had attacked the west pediment.

Restoration of the entablature, to show original colouring.

Carrey's drawings of the pediments. Photographic reproduction of the originals are exhibited. (See also figs. 9, 11.)

A drawing by Pars of the East end of the Parthenon, in 1765.

A restored view of the Athenian Acropolis. By Richard Bohn.

View of the Parthenon in 1802. By Sir R. Smirke.

A portrait of the seventh Earl of Elgin. From the picture in the possession of the Earl of Elgin.

A painting by Archer, showing the temporary Elgin Room in 1819.

## STATUE OF ATHENA PARTHENOS.

The colossal statue of Athena Parthenos by Pheidias was placed within the central chamber of the Parthenon. The figure was made of gold and ivory, and was, with its base, about 40 feet high. Athena stood, draped in chiton and aegis. With her left hand she supported her spear and the edge of her shield. Between her and her shield was the serpent Erichthonios. On her outstretched right hand was a winged Victory, six feet high, holding a wreath. The helmet of the goddess was adorned with a Sphinx and Gryphons,



two figures of Pegasus, and a row of small horses. All available spaces were covered with reliefs. In particular there was a battle between Greeks and Amazons (see below, no. 302) on the outside of the shield.

300. Cast of a statuette, copied from the **Athena Parthenos**.

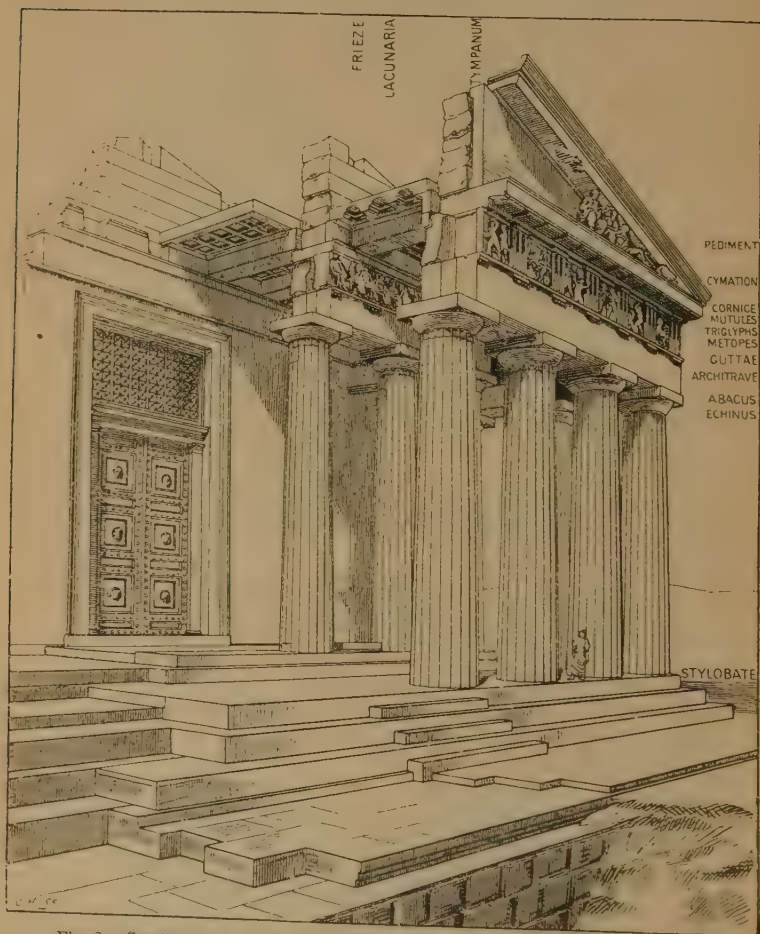


Fig. 8.—Sectional view of the East End of the Parthenon. (After G. Niemann.)

This figure, which was found at Athens in 1880 (and from the place of its discovery is usually known as 'the Varvakion Athena') gives a fair idea of the general form of the colossal statue.

301. Another cast of a statuette copied from the **Athena Parthenos**. This figure, which was found at Athens in 1859 (and is usually known as the Lenormant copy), is unfinished, but gives

rough indications of the reliefs, namely, the battle of Greeks and Amazons on the shield, and the birth of Pandora on the plinth.

**300A.** A third cast is taken from a torso of the figure discovered in 1896 at Patras.

**302.** Fragment of shield supposed to be a rough copy from the shield of the statue of Athena Parthenos. A comparison with the last number and with other copies makes the origin of this relief (called after its previous owner, Viscount Strangford, 'the Strangford shield') fairly certain. It is even possible to identify two of the figures—a bald-headed figure with a battle-axe, and a helmeted Greek with face half hidden by his raised right arm—as those which a later Greek legend, preserved for us by Plutarch, called Pheidias and Pericles, and connected with a charge said to have been made against Pheidias of impiety in placing the portraits in so sacred a place.

## THE SCULPTURES OF THE PARTHENON.

The marbles of the Parthenon are accounted, by the consent of artists and critics, to be the finest series of sculptures in the world. In the art of Pheidias complete technical mastery has been acquired, and sculpture is freed from the limitations which some forty years before had hampered the sculptors of the Aeginetan pediments (p. 12). All parts of the skin surface can now be given their own characteristic qualities; the figures are united in complex systems of grouping; the draperies show a rich variety of crease and fold and texture. At the same time the art of sculpture is still pervaded by a certain grave dignity and simplicity which is wanting in the more sensuous, more florid, or more conventional works of a later time.

### EASTERN PEDIMENT OF THE PARTHENON.

**303.** We know from Pausanias (i., 24, 5) that the subject of the composition in the Eastern Pediment had relation to the birth of Athena, who, according to the legend, sprang forth, fully armed, from the brain of Zeus. As all the central part of this composition was already destroyed when Carrey made his drawing of the pediment, we have no means of ascertaining how the subject was treated, though a certain amount of evidence as to the grouping of the figures can be obtained from marks on the floor of the pediment.

It can hardly be doubted, however, that figures of Zeus and Athena occupied the middle of the pediment, and from analogy with other representations of the incident it is likely that Zeus was enthroned, and Athena standing erect, in full armour, while Hephaestus (see below, H) was starting back, after cleaving the skull of Zeus. One representation of the subject, as drawn by a vase-painter of the fifth century B.C., will be found on p. 195 (fig. 95), but

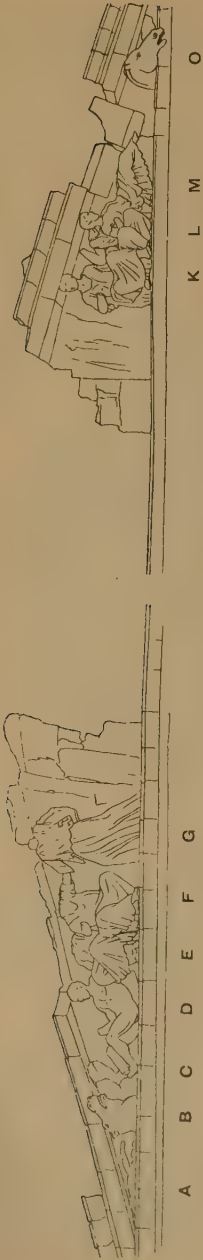


Fig. 9.—Carrey's drawing of the East Pediment of the Parthenon.



Fig. 10.—Figures from the Relief on the Madrid Puteal.

it is impossible to suppose that the Athena of the East Pediment was of such insignificant proportions. It is more probable that some idea of the treatment of the central group may be obtained from a relief surrounding a *puteal* or well-head now at Madrid (fig. 10), in which Zeus, Athena, Victory and Hephaestus are the principal figures.

Though the central group is missing, a general view of the pedimental figures shows the skill with which the groups are composed to harmonise with the raking lines of the upper cornice of the pediment. It should be observed that there is a subtle gradation in the emotion and interest shown by the figures, taken in order from the middle outwards. In this way, although vigorous action was represented in the middle of the pediments, the artist has been able, by introducing figures in deep repose, to prevent an effect of undue restlessness, and to make the whole monumental.

If we confine our attention to the extant figures, we find wide difference of opinion about their interpretation. The figures in the extreme angles are the only ones about which there can be no doubt. On the left the sun-god, Helios, rises from the ocean, driving his car, and on the right the moon-goddess Selene sets beneath the horizon.

These two figures may be interpreted as marking the boundaries either of Olympus or of the universe, and as fixing the time of the event, for Helios issuing from the sea must denote the sunrise.

For the remaining figures, numerous interpretations have been suggested, but none is certain. They may be divided into two classes, according as the figures are regarded as definite mythological persons, such as Theseus, or personifications of parts of the natural world, such as Mount Olympus.

Taking the figures of the East Pediment in order, we have:—

**303 A, B, C. Helios**, the sun-god, rising with his horses from the waves, which are shown rippling about the group. Bronze rivet-holes show the original positions of the metal reins and horse trappings. Helios must be regarded as standing in a four-horsed chariot, with arms outstretched to hold the reins. Two of the horses' heads are still in place in the pediment.

**303 D.** (Plate II.) This figure is commonly known as **Theseus**, though there is in truth very little probability that the name is correct. It dates from a time at which the subjects of the two pediments were confused, and when Theseus was given a place as a witness of the contest for Attica, now known to be the subject of the west pediment group. It has also been called Herakles, Kephalos, or **Dionysos**, or (as a personification of Nature) Mount Olympus. The figure reclines in easy position on a rock, covered first with a skin, perhaps of a lion, but probably of a panther, and secondly with a mantle. In the hands, now lost, he may have held a long staff (in the left) and a cup (in the right). He shows no consciousness of the events passing in the centre of the pediment.



**303 E, F.** Two women seated on square chests. They are grouped in a way that suggests affectionate intimacy. The figure on the right seems to be learning the news of the birth of the goddess with emotion and surprise. The names commonly given to this pair are **Demeter and Persephone** (Ceres and Proserpine), **F** being the mother and **E** the daughter.

**303 G.** This figure is traditionally known as **Iris**, the messenger of Zeus. The attribution, however, cannot be sustained. Iris, the messenger, should have wings and a short skirt, barely reaching to the knee. Moreover, the pose is that of one starting aside from the central action rather than of one who is carrying tidings to a distance.

Compared with the other statues of the pediment, the forms of this figure are slight and immature, as of a girl who has hardly reached her full development. Various alternative names have been proposed, such as **Eileithyia**, the goddess who attends on birth, or **Hebe**, or simply an **alarmed maiden**.

**303 H.** Cast of a torso of **Hephaestos or Prometheus**. We have now reached the central group, all of which is uncertain. This powerful torso (exhibited under the frieze) was found on the east side of the Parthenon. The action of the shoulders, and of the muscles of the ribs and back, shows that the arms were raised. Perhaps both arms held an axe above the head, and we may suppose that the personage would not have been omitted through whose act of cleaving the head of Zeus with an axe the birth of Athena was accomplished. In the most generally diffused version of the myth this was done by Hephaestos, but Attic tradition preferred to attribute the deed to Prometheus.

[**303 J.** 'Victory.' The female torso which long stood in this place was removed in 1910 to the west pediment (see below, p. 26, No. **304 N**)].

**303 K, L, M.** (Plate III.) Group of three women (or perhaps a group of two, with a third figure less closely associated, the figure **K** being made of a different block from **L** and **M**). In this beautiful group, commonly known as '**The Fates**,' we have the same subtle gradation of interest in the central event that has been already observed in the figures **D, E, F**. The figure **K** half turned her head towards the centre (see Carrey's drawing), **L** appears about to spring up, and the motive forms a contrast to that of the reclining figure (**M**), whose right arm rests in her companion's lap, and whose tranquil attitude and outward gaze, shown by Carrey's drawing to have been directed towards the angle of the pediment, seem to indicate that the news of the birth has not yet reached her.

In the absence of any distinctive attributes it is impossible to name the figures with certainty. The chief reason for calling them the Fates is that the Fates occur on the representation of the myth at Madrid (fig. 10). Some interpreters have taken them for personifications of the dew or of the clouds.



The three figures have in eminent degree the sculptural qualities of breadth, dignity, and repose. The draperies are carved with a rich multiplicity of fold upon fold, giving brilliant contrasts of light and shade; but through the confusion the essential qualities of each texture are carefully observed. The Ionian tunic of fine fabric is in multitudinous creases and folds; the heavy mantles assume rich folds, but are free from the finer creases. Finally, the blankets spread upon the rocks are broad and flat.

**303 N, O.** **Selene** (cast) and one of her horses. The moon-goddess, driving her team (two heads still remain on the pediment), sets below the horizon, while the sun rises from the sea. An alternative name suggested for this figure is Nyx (the Night), on the ground that Selene is usually a rider, in art of the fine period. Nyx, however, should be a winged figure.

The horse's head presents, as might have been expected, a marked contrast in motive to the pair in the opposite angle. The heads of the horses of Helios are thrown up with fiery impatience as they spring from the waves; the downward inclination of the head here described indicates that the car of Selene is about to set. This horse's head (O) is counted the finest rendering of the subject that survives in ancient art.

## WESTERN PEDIMENT OF THE PARTHENON.

**304.** The subject of the Western Pediment of the Parthenon, according to Pausanias (i., 24, 5), was the strife of Poseidon with Athena for the soil of Attica. This contest, according to tradition, took place on the Acropolis itself. Poseidon, striking the ground with his trident, produced a salt spring or, according to another and later version, a horse. Athena showed her power by making the soil produce the olive tree. The victory in the contest was adjudged to Athena. The spot where this double miracle took place was marked in subsequent times by the joint temple of Erechtheus and Athena Polias, within the precincts of which were the sacred olive tree produced by Athena and the salt spring of Poseidon.

In the time of Carrey the composition in this pediment was nearly perfect, and to understand the torsos which remain reference should be made to Carrey's drawing (fig. 11) or to the wax reconstruction of the figures, after Carrey, on the large model of the Parthenon.

The adjoining fig. 12 from Richard Dalton's drawing (1749) shows the progress of destruction.

The central figures are undoubtedly Athena and Poseidon, and the figures in the angles are generally regarded as river-gods, but all the rest are doubtful. It is commonly thought that the figures to the left of Athena are Attic deities or heroes, who would sympathise actively with her in the contest which is the subject of the pediment, while those to the right of Poseidon are the subordinate

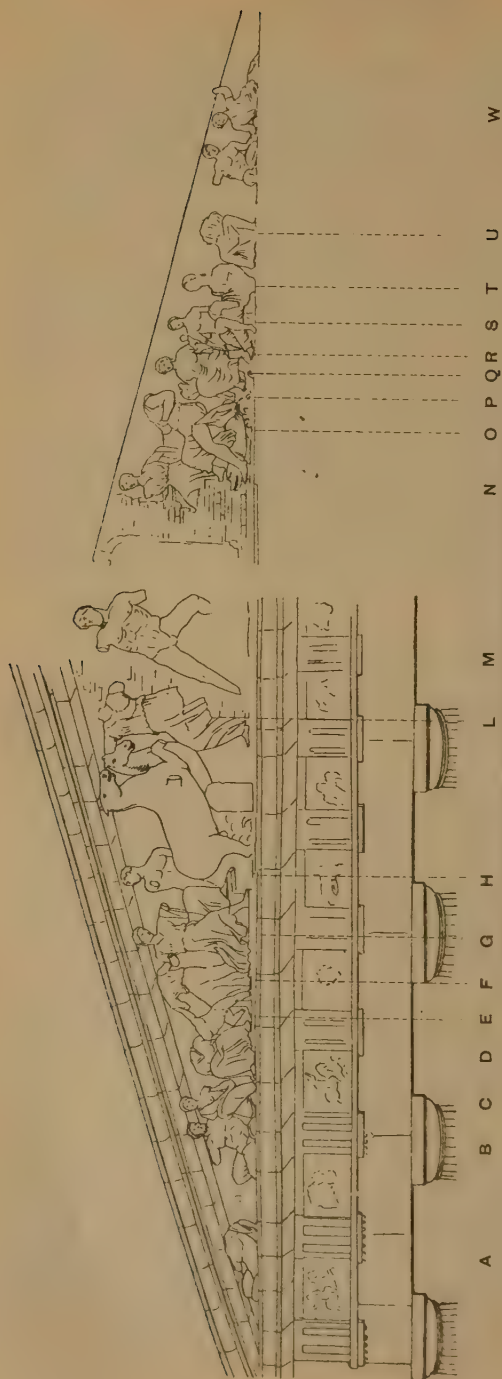


Fig. 11.—Carrey's Drawing of the West Pediment of the Parthenon.



Fig. 12.—The West Pediment in 1740, from Dalton's drawing.

marine deities who would naturally be present as the supporters of the Ruler of the Sea.

It has been suggested that the supporters of Athena are Cecrops and his family, while Erechtheus and his daughters are on the side of Poseidon, and the two early Attic heroes are thus associated with the two deities. The main objections are that only one figure (that of Cecrops) can be identified with any degree of certainty, and the Erechtheus, if he ever existed, was lost before the time of Carrey.

If, however, we examine the composition of the pediment as a whole, it will be seen that it is necessary to distinguish between the central group and the figures in the angles. The central group from charioteer to charioteer are of a larger scale, are arranged with strict responsiveness, and the personages are keenly interested in the contest. On the other hand, the figures that occupy the extremities of the pediment are on a smaller scale, and they are evidently established in the field as spectators. They have not arrived in the trains of the two deities, and there are no convincing grounds for the assumption that their sympathies belong to the deity who stands nearest to them. Nor is there anything to suggest that they are acting as judges, or that Cecrops has any pre-eminence as a judge. They are rather personages representative of the general body of mythic inhabitants, in whose presence takes place the creation of the tokens on which the Olympian gods must give judgment.

**304 A. Ilissos or Cephissos.**—This figure, reclining in the angle of the pediment, is generally considered to be a river-god, and is popularly known as the Ilissos, though it may equally well represent the Cephissos.

**304 B, C. Cecrops and Pandrosos** (cast).—This group still remains in the pediment at Athens, though much injured by exposure to the weather. It consists of a man grouped with a woman, who has thrown herself in haste upon both knees, with one arm round the neck of her companion. Her action expresses surprise at the event occurring in the centre of the pediment. On the ground between the pair are the coils of a large serpent.

The close association of the serpent with the man suggests the earth-born Cecrops, who in literature, and often in art, is represented as himself half serpent. According to the myth he acted as judge or as witness in the contest between Athena and Poseidon. If we adopt this attribution, then the woman so intimately associated with him would be one of the daughters of Cecrops, perhaps Pandrosos.

**304 D-G.** Of the following figures shown in Carrey's drawing only slight fragments remain. [See *The Sculptures of the Parthenon.*]

**304 H. Hermes (?)**.—In the background, between the figure G and the horses, Carrey gives a man (H), who looks back at the charioteer, while he moves forward in the same direction as the horses. The figure drawn by Carrey has been generally recognised in the torso in the Museum.

**304 L, M. Athena and Poseidon.**—The Athena, of which L is the remnant, is drawn by Carrey moving rapidly to the left: her right arm, broken off above the elbow, is advanced horizontally in the same direction. Her helmeted head (identified in 1907) was turned back towards Poseidon.

The torso of Poseidon now consists of three parts, of which the upper part is the original fragment from the Elgin collection, while the lower part is cast from two fragments at Athens. It appears from Carrey's drawing that Poseidon was starting back in a direction contrary to that of Athena, while he also was looking back towards the middle of the pediment.

Probably the two gods have each produced their respective tokens—an olive tree and a salt spring—and are drawing slightly apart, while their looks are directed inwards.

On the right of the central scene was, first, the figure **N**, placed before 1910 in the east pediment. The figure may be supposed to be **Iris**, communicating the will of Zeus to the disputants.

**304 O.** Torso of the charioteer of Poseidon, either **Amphitrite**, his queen, or perhaps a Nereid.

**304 P, Q.**—Of the complicated group of figures that follow in Carrey's drawing little now remains except the lower part of the draped woman (Q) with the boy (P) standing beside her. If we assume that she is a marine goddess, the name **Leucothea** seems the best attribution, and the youth at her side would then be **Palaemon**.

**304 V, W.** Like the figure on the left (A) these two are usually taken for river-gods, such as **Ilissos**, or **Cephissos**, and **Callirrhoe**, the celebrated Athenian fountain, but the arguments in favour of the interpretation are weak. Both are casts, the originals being at Athens.

### 304\*-323.—METOPES OF THE PARTHENON.

The Metopes of the Parthenon are sculptured blocks which were inserted in the spaces, *metopæ*, left between the ends of the beams of the roof. These ends were represented by slabs, called *triglyphs*, from the three parallel vertical bands cut in them. Reference to the model of the Parthenon will show the relative positions of the metopes and triglyphs.

The Parthenon had originally ninety-two metopes, thirty-two of which were on each of the long sides, and fourteen at each end. Many of these are now only preserved in the drawings by Carrey, having been destroyed in the great explosion. Unfortunately, however, Carrey was only able to sketch the metopes of the south side. Forty-one metopes still remain on the temple, but are for the most part so decayed through time and weather that there is great difficulty in making out their subjects. The British Museum possesses fourteen original metopes brought from Athens by Lord Elgin, and one which was sent away by Choiseul-Gouffier, the French Ambassador at the Porte, and was captured by a British cruiser. Choiseul-Gouffier also obtained a metope (no. 313), which is now in the Louvre. These sixteen metopes are all from



the south side of the Parthenon. The first metope on the south side, reckoning from the south-west angle, is still in position on the temple and is represented here by a cast (304\*); the second on the temple is the first (no. 305) of the series of original metopes in the Museum.

The subjects of the original metopes in the Museum are taken from the contest between the **Centaurs and Lapiths**. The wild, half-human and half-brutal Centaurs were present, so ran the legend, as guests at the wedding-feast of Peirithoös, the Lapith king, and of Hippodameia. Frenzied with wine, one of the Centaurs seized the bride. A general conflict followed, in which ultimately the Lapiths were the victors. On the metopes of the Parthenon the story is told by means of a series of single combats, or of struggles between a Centaur and a Greek woman. None of the combatants can be named, and the occasion of the strife is only indicated by the occasional wine-jars.

The sculpture is in the highest relief attainable in marble, large portions of some of the figures being carved in the round so as



Fig. 13.—Metopes 308, 309, from Carrey.

to stand out quite free of the background. There is a remarkable inequality of style in the sculpture. Thus, for example, nos. 315, 319, 320 show traces of archaic feeling, with grotesque exaggeration of the Centaurs' features. Nos. 310, 312 are more free in style, but still exaggerate the grotesque. Nos. 305, 307, 308, 316, 317 are free in action and developed in style, the grotesque element is reduced, and pathos is expressed. A small group, 309, 313, 314, 321 appear to be of the free period, but weak and conventional both in composition and expression.

**305.** The Lapith throttles the Centaur, while half kneeling on his body.

**307.** The heads of both the figures are cast from originals at Copenhagen, whither they appear to have been sent by an officer serving at the siege of the Acropolis in 1687.

**308, 309.** The action of these metopes is explained by a reference to Carrey's drawing. In 308 the Centaur attempts to

grapple with the Lapith, who tries to keep him at arm's length and to escape.

310. (Plate IV. fig. 1.) This spirited metope, like no. 307, illustrates the scattered condition of the Parthenon sculptures. The



Fig. 14.—Metopes 310, 311, from Carrey.

original head of the Centaur is at Athens, and that of the Lapith is in the Louvre.

311. For the original composition of the group, which has been much mutilated since the time of Carrey, see fig. 14.

312. The Centaur has the advantage. The Lapith is thrown down over a large wine vessel; the Centaur has grasped his left leg with his left hand, rolling him back on the jar (compare fig. 15).

313, 314. Casts. The originals are in the Louvre, and at Athens,

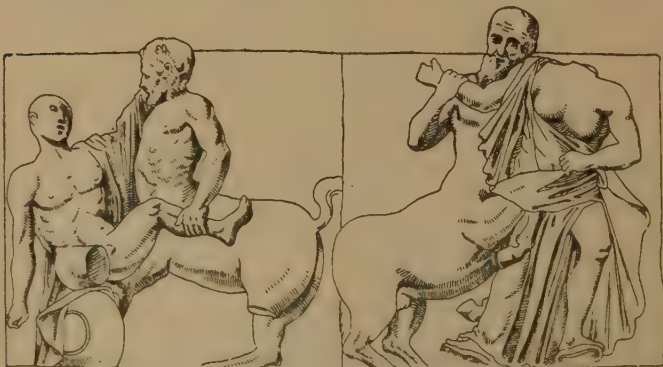


Fig. 15.—Metopes 312, 313, from Carrey.

respectively. Compare figs. 15 and 16 for Carrey's drawings. These two were separated by a metope with a Lapith stabbing a Centaur in the belly (fig. 16), of which only fragments remain.

Between 314 and 315 were thirteen metopes, all drawn by

Carrey. The first nine related to an uncertain subject seemingly quite distinct from the Centaur episodes, and perhaps to be explained as relating to the myth of Erichthonios. The last four continue the Centaur and Lapith series.

315. The Centaur's hands are raised to strike with some weapon, perhaps the branch of a tree.

316. The metope is very skilfully composed, and the figure of the Lapith is finely displayed against his mantle. The head was identified and attached in 1907.

317. (Plate IV., fig. 2.) Note the dramatic contrast between the triumphant Centaur and the Lapith with his limbs relaxed by death.



Fig. 16.—The eleventh metope, and no. 314, from Carrey.

318. The Centaur carries off a Lapith woman. Carrey's drawing shows that his right hand grasped her right arm at the back of the head.

322. Cast from a metope of the north side, still in position at the north-west angle of the temple. The subject is uncertain.

323. Cast from the first of the metopes of the west side. The figure may be a mounted Amazon.

## THE FRIEZE OF THE PARTHENON.

The Frieze of the Parthenon is a continuous band of sculpture in low relief, which encircled and crowned the central chamber or *cella* of the temple, together with the smaller porticos that immediately adjoined each end of it.

The frieze is nearly 3 ft. 4 in. high. The length of each end was 69 ft. 6 in. ; the length of each long side was 192 ft. 6½ in. The length of the entire frieze was therefore 524 ft. 1 in.

The frieze, which was nearly complete in the time of Carrey, suffered greatly in the explosion, particularly about the middle of the two long sides. The drawings of Carrey are unfortunately only of partial assistance in the

reconstruction of the missing portions, since he only had time to draw a little more than half of the entire frieze. A few additional figures are supplied by the drawings of Stuart and Pars.

Of the entire frieze the British Museum possesses about 247 ft. 3 in. (or 47 per cent.), in the originals, and 175 ft. 6 in. (or  $33\frac{1}{2}$  per cent.) in casts; 56 ft. 6 in. (or  $10\frac{1}{2}$  per cent.) is preserved in drawings only, and 44 ft. 10 in. (or 9 per cent.) is entirely lost. The slabs are arranged as far as possible in their original order, but it is necessary to bear in mind that, owing to the absence of a considerable portion, several slabs, not formerly connected, are here brought into juxtaposition, and that the effect of the whole frieze is in one sense reversed, by being made an internal, instead of an external, decoration. The relation of the various parts of the frieze to the plan of the building is shown on the ground plan (fig. 7).

The precise occasion and motive of the sculptured slabs of the Parthenon frieze have been a matter of discussion. It is clear, however, that the main theme is a festal procession, in which the Greeks, and more particularly the Athenians, took a passionate delight. In the presence of a company of spectators, seated deities and standing mortals, we see a long retinue of maidens, cattle, musicians, elders, chariots and horsemen. Each part of the procession seems to move in the manner suited to its own character, the maidens with graceful ease, the elders with slow dignity, and the cavalry in a prancing tumult, while an unrivalled measure of life and beauty pervades the whole.

The subject of the frieze of the Parthenon is generally considered to be the **Panathenaic Procession** at Athens.

The Panathenaic festival, held in honour of Athena Polias, the guardian deity of the Athenian Acropolis, had been celebrated from remote antiquity. A solemn sacrifice, equestrian and gymnastic contests, and the Pyrrhic dance, were all included in the ceremonial; but its principal feature was the offering of a new robe, *peplos*, to the goddess on her birthday. The peplos of Athena was a woven mantle renewed every four years. On the ground, which is described as dark violet and also as saffron-coloured, was interwoven the battle of the gods and the giants, in which Zeus and Athena were represented. It was used to drape the rude wooden image of Athena.

The festival was originally an annual one, but after a time it was celebrated once every four years with special splendour and solemnity.

On the appointed day the procession which conveyed the peplos to the temple of the goddess, assembled in the outer Kerameikos, and passed through the lower city round the Acropolis, which it ascended through the Propylaea. During its passage through the city the peplos was, at any rate in later times, displayed on the mast and yard of a ship which was drawn on rollers. The only known representation of the ship occurs on an Athenian calendar relief (fig. 17). Unfortunately, the subject is partly obliterated by the insertion of a Christian cross, which has been left in relief by the removal of the adjoining surfaces. Enough, however, remains



to show the ship upon its massive rollers. In this solemn ceremony the whole body of Athenian citizens were represented. Among those who are particularly mentioned as taking part in the procession were the noble Athenian maidens, Canephoroi, who bore baskets (*kanea*) with implements and offerings for the sacrifice; the Diphrophori, who carried stools (*diphroi*); the Scaphephori, resident aliens, whose function it was to carry certain trays (*skaphae*), containing cakes and other offerings; the aged Athenian citizens, who bore olive branches and were hence called Thallophori. It has also been ascertained that the selected maidens who prepared the peplos took part in the Panathenaic procession.

At the Greater Panathenaia each town in which land had been assigned to Athenian settlers contributed animals to the sacrifice. Envoys also appear to have been sent who had charge of the victims.

Chariots and horsemen took part in the procession, and an escort of Athenian cavalry and heavy infantry completed the show. The whole procession was marshalled and kept in order by special officers and heralds.

When, with a knowledge of these facts, we examine the composition of the frieze, we may recognise in its design the main features of the actual procession. On the east side (see the plan, fig. 7) a solemn act (commonly supposed to be the delivery of the peplos) is being performed in the presence of an assembly of deities, separated into two groups. These deities are supposed to be invisible, and doubtless in a picture they would have been placed in the background, seated in a semicircle and looking inwards. In the narrow space of a frieze a combined arrangement was necessary, such as we see here. Next we see the persons receiving the procession on right and left of the middle; at each angle of this end, and in companies occupying corresponding positions on the two long sides (as if the procession had reached the temple), and parted to right and left to come along the sides of it, are Canephoroi, victims with their attendants, Scaphephori, musicians, chariots, and cavalry.

On the west side the procession is still in a state of preparation, but its general direction is northwards, and it must therefore be regarded as associated with the north side.

All through the frieze are magistrates and heralds marshalling the order of the procession. It may be objected that many features which we know to have formed a part of the original ceremony, as, for instance, the ship, are not found on the frieze; but Pheidias would only select for his composition such details from the actual procession as he considered suitable for representation in sculpture.

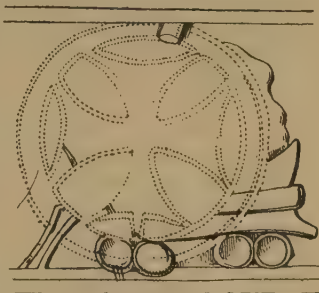


Fig. 17.—The Panathenaic Ship.

Technically, a leading characteristic of the reliefs is that they are cut inwards from the front plane into the marble, instead of being built up from a background plane like the metopes. Hence the outermost surfaces are broad and flat, with a sudden recession at their boundaries, which serves to define the subjects with admirable clearness, when seen from a distance. That, however, which distinguishes the processional part of the frieze from all other reliefs is the management of a succession of overlapping surfaces. Instead of a comparatively lifeless succession of prominences, we have (in such parts as the cavalcade) wave upon wave, giving the impression of continuous recession, though the actual variation is only one of an inch or two.

### EAST FRIEZE OF THE PARTHENON.

**324.** 1. A man standing on the return face of slab xliv. (South Frieze), looks back and makes a signal to the procession approaching along the south side, and thus makes a connexion between the south and east sides of the frieze.

3-17. Maidens, walking in pairs, at the head of the procession, with bowls, jugs, and sacrificial implements of uncertain use, perhaps

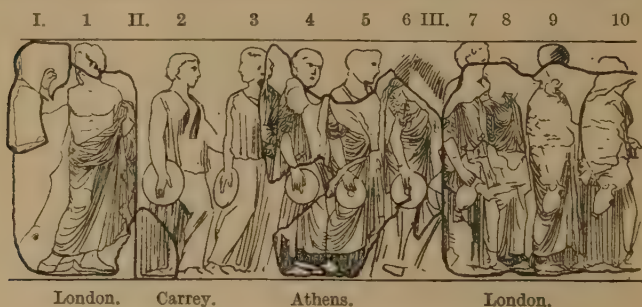


Fig. 18.—The East Frieze (Slabs I.-III.) restored.

the stands in which turned the ends of the spits used in roasting the sacrifice. This would explain the ring at the top. The full number of the maidens was sixteen, but one is lost.

18-23. A marshal heads the procession, and approaches a group of five men, who await it. With the corresponding group of four men (nos. 43-46) they may represent the *Athlothetae*, who controlled all the arrangements, or perhaps they were merely typical citizens.

24-30. First group of deities. The youthful elastic figure to the left (24) must be **Hermes**, the swift messenger, of whom the high boots and the broad-brimmed hat spread on his knees, are specially characteristic. His right hand is pierced and has held a metallic object, probably the herald's staff (*caduceus*).

25-26. For this pair of figures the names of **Dionysos** and

**Demeter** are perhaps to be preferred, since the torch is a definite attribute of Demeter, and Dionysos would be her natural companion.

27. This is probably **Ares**. The somewhat negligent attitude is that of a person tired of sitting on a seat without a back, and clasping his knee with his hands to rest the spine. His left foot rests on the shaft of his spear.

28–30. The bearded figure (no. 30) on the left of the central group is distinguished from the rest by the form and ornaments of his chair, which has a back and also a side rail supported by a Sphinx, while all the other figures are seated on stools. It has been generally agreed that this deity is **Zeus**. It is therefore reasonable to suppose that the goddess seated next to him (no. 29) is his consort **Hera**. The winged figure in attendance on the pair has been generally called Iris, but the flowing drapery is more appropriate to Nike or Victory.

31–35. Between the group of gods just described and the corresponding group on the right side of the centre, we have a group of five figures.

We must suppose that these figures are in front of the two groups of gods, who may be regarded as sitting in a continuous semicircle.

No. 31 is a maiden holding an uncertain object, perhaps a footstool, on her left arm, and supporting on her head a seat covered with a cushion, not unlike the seats of the gods, but smaller. She has a small pad on her head to make the weight easier to bear.

The cut (fig. 19) showing a slave carrying a stool with a cushion is taken from a vase in the British Museum, no. E 169.

No. 32 is another maiden, advancing slowly to the right, carrying a similar seat. She is confronted by a matronly woman, probably a **Priestess**, who raises her right hand to take the chair.

The elderly bearded man (no. 34), who is probably a **Priest**, is engaged with a boy. The two figures between them support a large piece of cloth, supposed to be the peplos, folded once lengthwise, and twice breadthwise. From the peculiar way in which the boy grips an angle of the folded cloth between his elbow and his side, while his hands are otherwise occupied, the act of folding the cloth square] seems to be represented.

36. We now reach the second group of deities, seated to the right of the central scene. The first figure is clearly that of **Athena**. She sits in a position corresponding to that of Zeus, and the Goddess of Athens is thus put in the same rank as the Supreme God.



Fig. 19.—Slave with seat.

37. Next to Athena is an elderly bearded figure, heavily built, and leaning on his staff, who is usually known as **Hephaestos**.

38. This figure is probably **Poseidon**.

39. This figure has of late years been called **Apollo** or **Dionysos**, while the figure no. 25 takes the alternative titles of **Dionysos** or **Apollo**. The title of **Apollo** is to be preferred for no. 39. The seated figure next to him (no. 40) is, in that case, **Artemis**, seated with her twin brother.

41-42. The winged boy with a parasol is undoubtedly **Eros**, who must be the companion of his mother, **Aphrodite**.

43-46. On the right of the gods is a group of four figures corresponding to the five (nos. 19-23) on the left. They seem to be engaged in conversation while awaiting the arrival of the procession.

47. The next figure (no. 47) is an officer, more immediately concerned with the procession. It is evident from the way in which his head is thrown back and his arm raised, that he is not addressing the group beside him, but he is making a signal to some person at a considerable distance, while the next figure (no. 48), a similar officer, faces the advancing maidens.

49-61. The remainder of the east side is given to two officers and the procession of maidens. No. 49 has a bowl, nos. 56-57 carry between them an incense burner. Nos. 49-56 (slab. VII.) are casts from the original in the Louvre. After 61 were two maidens (fig. 20) on the return side of the first slab of the North Frieze, now lost.



Fig. 20.—The last figures of the east side, from Stuart.

#### NORTH FRIEZE OF THE PARTHENON.

325. At the head of the procession on the north side we meet a troop of cows and sheep, led by an escort. Each cow is led by cords held by two youths, one on each side; each sheep is led by one boy. There are some grounds for the conjecture that the Athenian colonies contributed both cows and sheep to the festival, while the Athenians are not known to have sacrificed anything except cows. It is therefore presumed that the victims on this side of the frieze, on which alone sheep are represented, are some of the colonial offerings. In that case the men by whom the victims are conducted would be the delegates sent by the colonies.

3-11. Cattle with escort. The illustrations (fig. 21), in which the extant fragments are combined with drawings by Carrey and Stuart, give an idea of the complete composition, which is now in a fragmentary state.

12. A marshal.



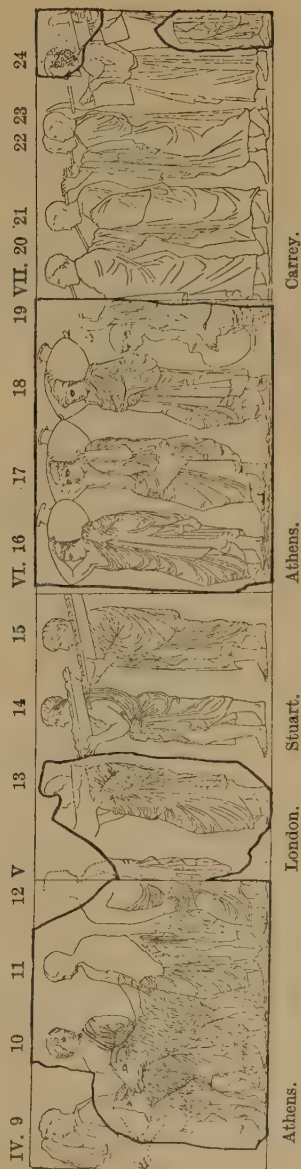
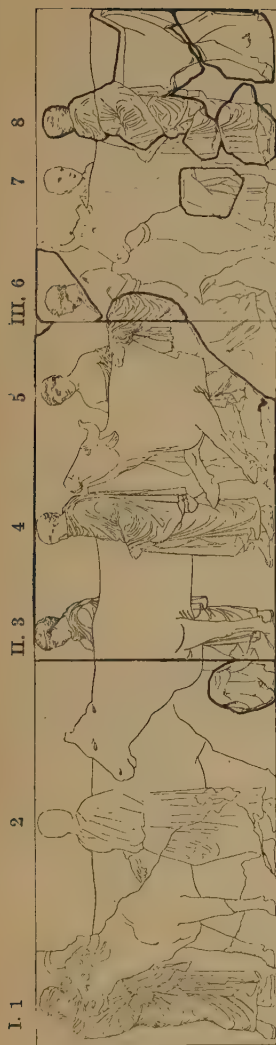
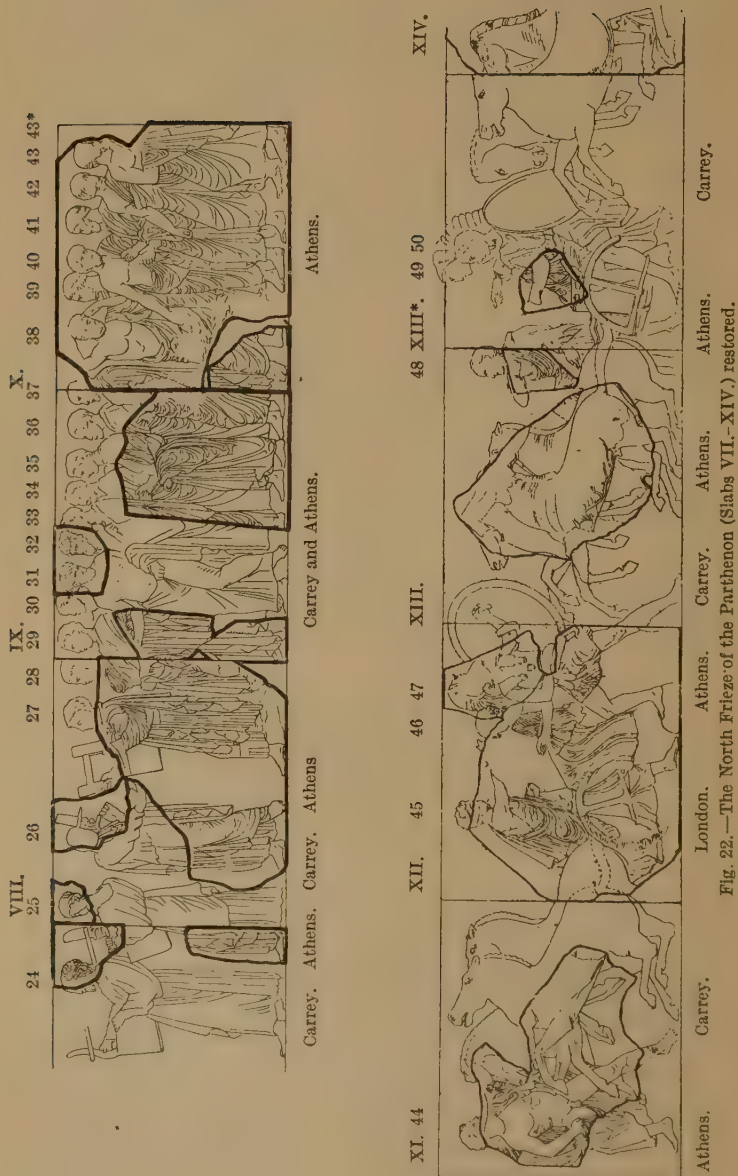


Fig. 21.—The North Frieze of the Parthenon (Slabs I.-VII.) restored.



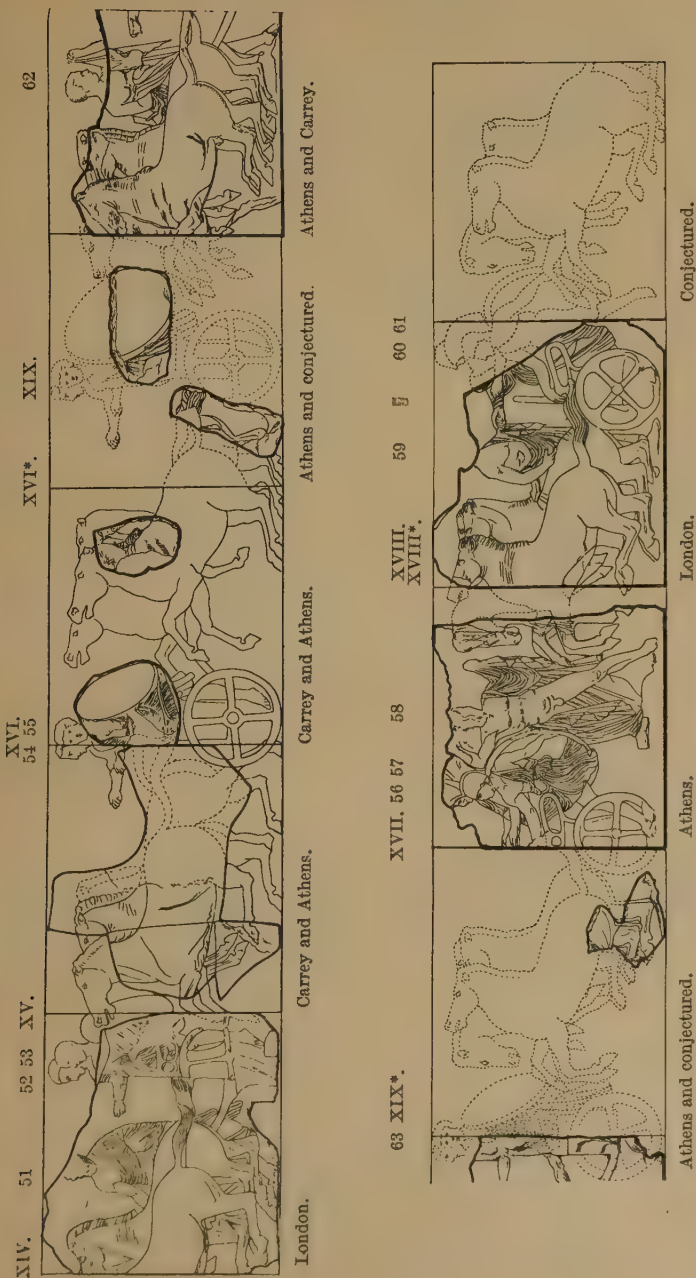


Fig. 23.—The North Frieze of the Parthenon (Slabs XIV.-XIX.) restored.

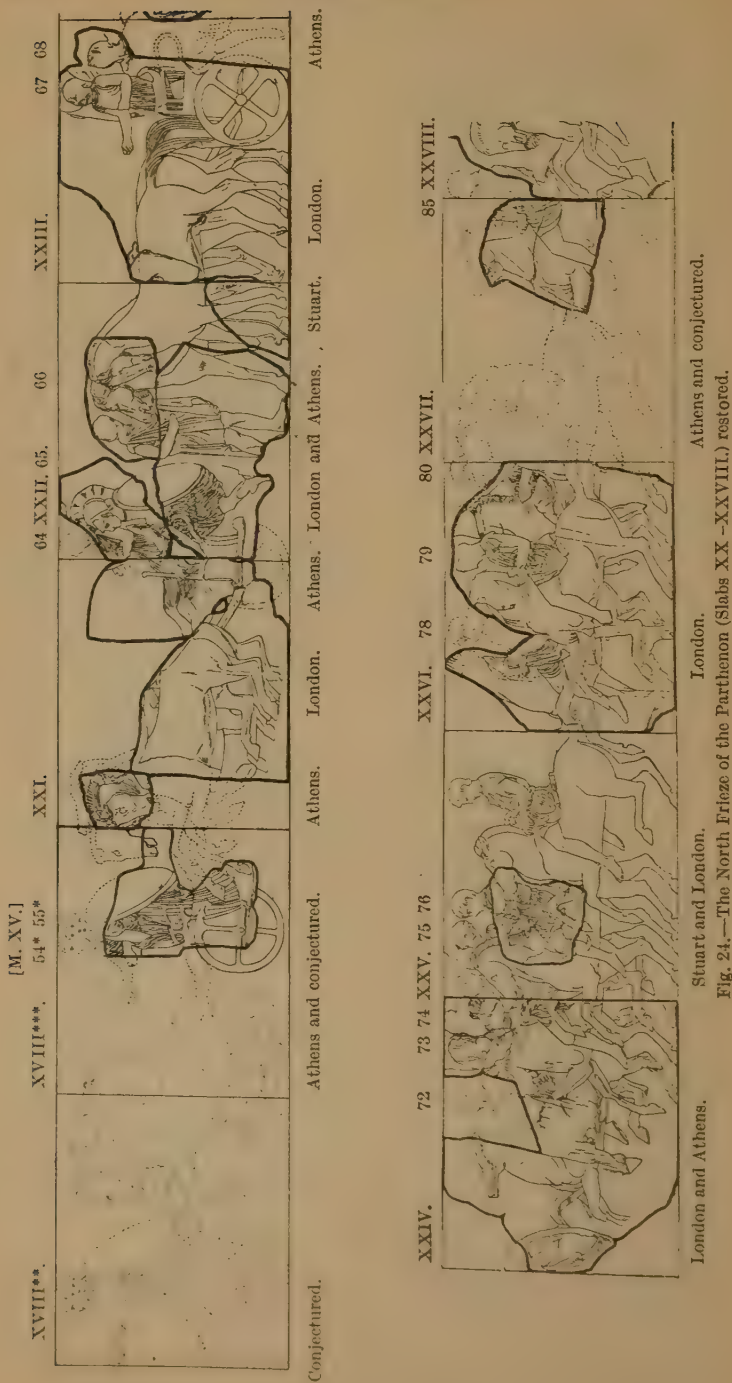


Fig. 24.—The North Frieze of the Parthenon (Slabs XX-XXVIII.) restored.



13-19. Youths carrying trays of offerings (only one of three is extant) and pitchers of wine.

20-27. We see the arms of the first musician, the remainder being lost (see fig. 21). The band of musicians consisted, when complete, of four pipe-players and four lyre-players, but is now very imperfect (see fig. 22).

28-43\*. The musicians were followed by a troop of sixteen elders, conversing and moving slowly along. The last two look back to the chariot procession. An important addition was made in 1920 to the lower part of slab ix.

44-68. The chariots (see figs. 22, 23, 24). This part of the frieze, which is in very fragmentary condition, consists of a series of twelve four-horse chariots, each with a charioteer and a heavily-armed soldier known as the *apobates*, who performed a variety of exercises, such as mounting and dismounting from the chariot and running beside it. There is also a marshal to each chariot group.

The larger part of slab xv. has been lately added, and this has led to consequential changes, so that the arrangement now shown in figs. 23-25. differs materially from that in earlier editions. In particular the fragments previously numbered xxix.\* and xxx. are now combined in one slab. The suggested arrangement also places slab xix. to the left of the slabs xvii., xviii.

72-133. From this point to the north-west angle of the frieze we have a continuous procession of Athenian cavalry (Plate V.). The horsemen advance in a loose throng, in which no division into ranks or troops, nor indeed any settled order, can be made out. They ride with five, six or seven nearly abreast.

The general effect of a prancing troop of spirited horses, held well

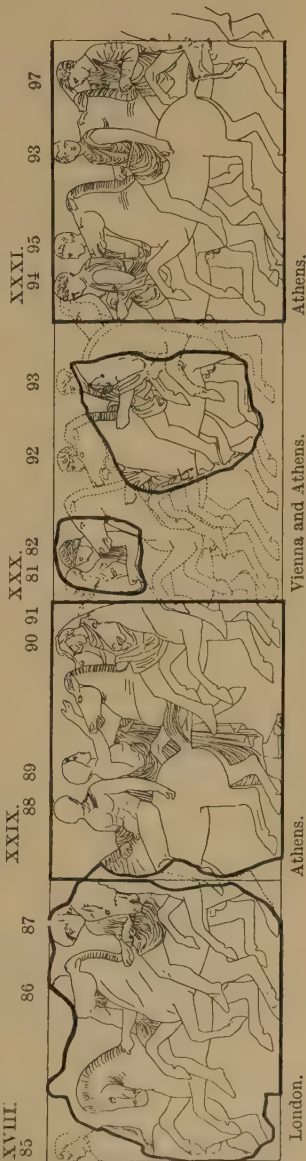


Fig. 25.—The North Side of the Frieze (Slabs XXXI-XXXI).

in check by riders with a sure hand and easy seat, is admirably rendered. The reins and bridles were in nearly every instance of bronze, indicated by rivet holes behind the horse's ear, at his mouth, and in the rider's hands.

A fine fragment, with the upper part of no. 110, was given in 1919 by Mr. J. J. Dumville Botterell.

130-134. On the last slab of the north side the procession is still in a state of preparation, and the transition to the west side is thus assisted. At the right of the slab is a rider (no. 133) standing by his horse, and in the act of drawing down his tunic under his girdle in front, while a youthful attendant (no. 134) assists him by pulling it down behind, or perhaps by tying the lower girdle over which the folds were drawn. The attendant carries on his shoulder a folded cloak, probably that of his master.

It should be noted that in every case the figure at the end of a side is stationary, and an effect of architectural stability is thereby secured.

#### WEST FRIEZE OF THE PARTHENON.

326. The west side of the frieze contains a continuation of the procession of the north side, but here the procession is mainly in course of preparation, and the scene may be supposed to be laid in the Kerameikos. Doubtless, on account of the character of the subject, in this part of the frieze there is less continuity of composition than elsewhere. The subjects are disconnected, and are usually on single slabs, and seldom carried over a joint.

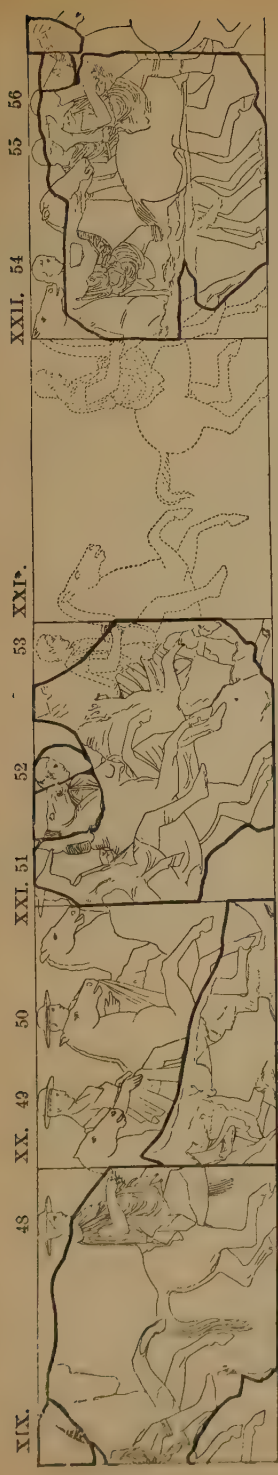
Slabs I., II. are originals brought by Lord Elgin. The remainder of this side (with the exception of no. 27) is cast from the original slabs, which are still in position on the temple.

Two sets of casts of this frieze are exhibited in parallel lines. The upper series is taken from moulds made from the original marble in 1872, the lower series from moulds made at Athens, at the time of Lord Elgin's mission. A comparison of these two sets of casts shows how much the frieze suffered from exposure to weather during some seventy years. No. 4, for example, has lost his arms; no. 5, his face and the horse's head; no. 6, his hands; no. 10, his arm and face; no. 15, his face; and so on.

1. The single figure at the north-west angle is evidently a herald or marshal directing the start of the cavalry. Next we have scenes of preparation such as bridling the horses. The mounted knight (no. 11) is distinguished from all the figures in the frieze by his richly decorated armour.

#### SOUTH FRIEZE OF THE PARTHENON.

327. In following the frieze along the south side from west to east, we pursue one branch of the procession which corresponds in the main with that on the north side. The chief difference is that



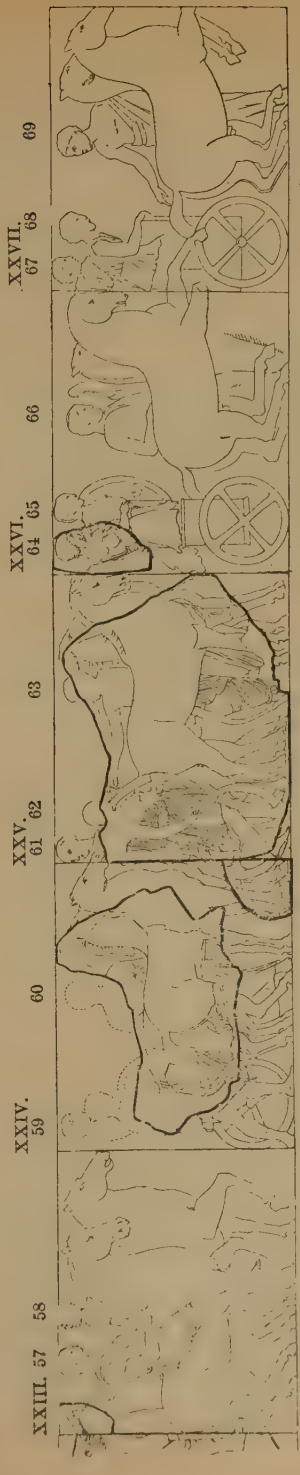
(Athens.) London and Carrey.

Athens and Carrey.

London, Athens, and conjectured.

Conjectured.

London and Carrey.



(Athens.) Carrey.

London and Carrey. (Athens.)

London and Carrey

Athens and Carrey.

Carrey.

Fig. 26.—The South Side of the Frieze (Slabs XIX.-XXVII.).

on the south the victims consist of cows only, while on the north there are sheep as well as cows. It may therefore be the case that this side represents the victims offered by the Athenians themselves.

1-12. The first four slabs are partly in marble and partly cast from originals still on the Parthenon. They give the beginning of the procession of horsemen up the south side.

13-56. The horsemen. For the most part this side of the frieze is in poor condition compared with the northern half of the procession.

59-77. The horsemen are immediately preceded in the procession by the chariot groups.

In each the charioteer is accompanied by an armed warrior; but here the armed figure is not, like the *apobates* of the northern frieze, in the act of stepping out of the chariot in motion, but stands either in the chariot or (if it is not in motion) by its side. Each chariot group when complete was accompanied by a marshal.

Slab xxx. These horses' heads, which are treated with more freedom on this slab than elsewhere on the frieze, are of extraordinary beauty.

John Ruskin (in *Aratra Pentelici*, § 179) has commented on the treatment of the relief as follows:—'The projection of the heads of the four horses, one behind the other, is certainly not more, altogether, than three-quarters of an inch from the flat ground, and the one in front does not in reality project more than the one behind it, yet, by mere drawing, you see the sculptor has got them to appear to recede in due order, and by the soft rounding of the flesh surfaces, and modulation of the veins, he has taken away all look of flatness from the necks. He has drawn the eyes and nostrils with dark incision, careful as the finest touches of a painter's pencil; and then, at last, when he comes to the manes, he has let fly hand and chisel with their full force; and where a base workman (above all, if he had modelled the thing in clay first), would have lost himself in laborious imitation of hair, the Greek has struck the tresses out with angular incisions, deep driven, every one in appointed place and deliberate curve, yet flowing so free under his noble hand that you cannot alter, without harm, the bending of any single ridge, nor contract, nor extend, a part of them.'

88-103. These slabs give a part of the crowd of elders, who are represented by Carrey as advancing slowly, in a closely pressed throng.

The remainder of the south frieze is occupied with the procession of victims for the sacrifice. Cows only are here represented, and, as has been observed, this may indicate that we have here the native Athenian part of the procession.

Each cow is escorted by two youths, one on each side, and a third figure, perhaps a marshal, at the head. Those of the escort who are on the side of the spectator are represented in vigorous action, guiding and restraining the animals by ropes, which may have been painted on the marble.

On the return face of slab XLIV. is the marshal (fig. 18), who forms the first figure of the east frieze, and makes a connexion between the two sides, by beckoning, as if to the advancing procession.



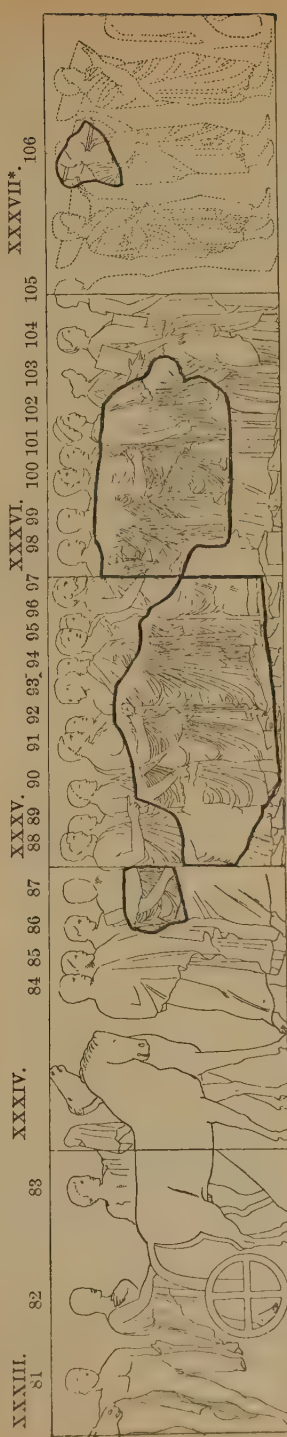


Fig. 27.—The South Side of the Freize (Slabs XXIX.-XXXVII\*).

## FRAGMENTS FROM THE PARTHENON.

There are numerous small fragments known or conjectured to have belonged to the Parthenon, which cannot be placed with the principal sculptures. They are partly original fragments, mainly from the Elgin collection, and partly plaster casts.

The most noteworthy is :—

**339.** 1. Cast of colossal female head, slightly turned to its right. [Beside the door to the Nereid Room.] The hair was confined in a plait round the head, and also by a wreath or band of metal. The nose and mouth have been restored; but the grand style of the antique parts of the head agrees with that of the Parthenon pediments. It is impossible, however, to determine to which figure the head belongs.

This head (commonly known as the Laborde head) was found at Venice in the house of the San Gallo family, one of whose members was secretary of Morosini, and may well have brought the head from Athens, in 1687. It is now in the Louvre.

The architectural remains include :—

**350.** The capital and uppermost drum of one of the Doric columns of the north side. [Between the two halves of the east pediment.]

**353.** Cast of a lion's head from one of the angles of the pediment. The subject is treated with the conventionalism that is most suited to a purely decorative piece of sculpture.

In addition to the marbles of the Parthenon, the Elgin Room contains several fragments and casts, taken by Lord Elgin's agents from other Athenian buildings of the fifth century B.C.

## CASTS FROM SCULPTURES AT ATHENS.

On the walls are casts from sculptures still decorating the so-called temple of Theseus at Athens, a building thought to have been erected about twenty years earlier than the Parthenon (*i.e.* about 465 B.C.) to commemorate the removal by Kimon of the bones of Theseus from the island of Skyros to Athens. The true name of the temple has, however, been a subject of much controversy.

**404.** Casts from the East Frieze of the Temple of Theseus.

The principal subject consists of a battle, fought in the presence of six seated deities arranged in two groups. In one part of the frieze the combatants are hurling great rocks. This is the special characteristic of the giants in ancient art, and it is best to find an interpretation of the scene which takes this fact into account. On this ground the subject has been called the war of Theseus with the sons of Pallas, a giant-like son of Pandion, king of Attica.

**430.** Near the floor, below the East Frieze of the Parthenon, is a series of casts, taken by Lord Elgin's artists, from the 'Choragic Monument of Lysicrates' at Athens.

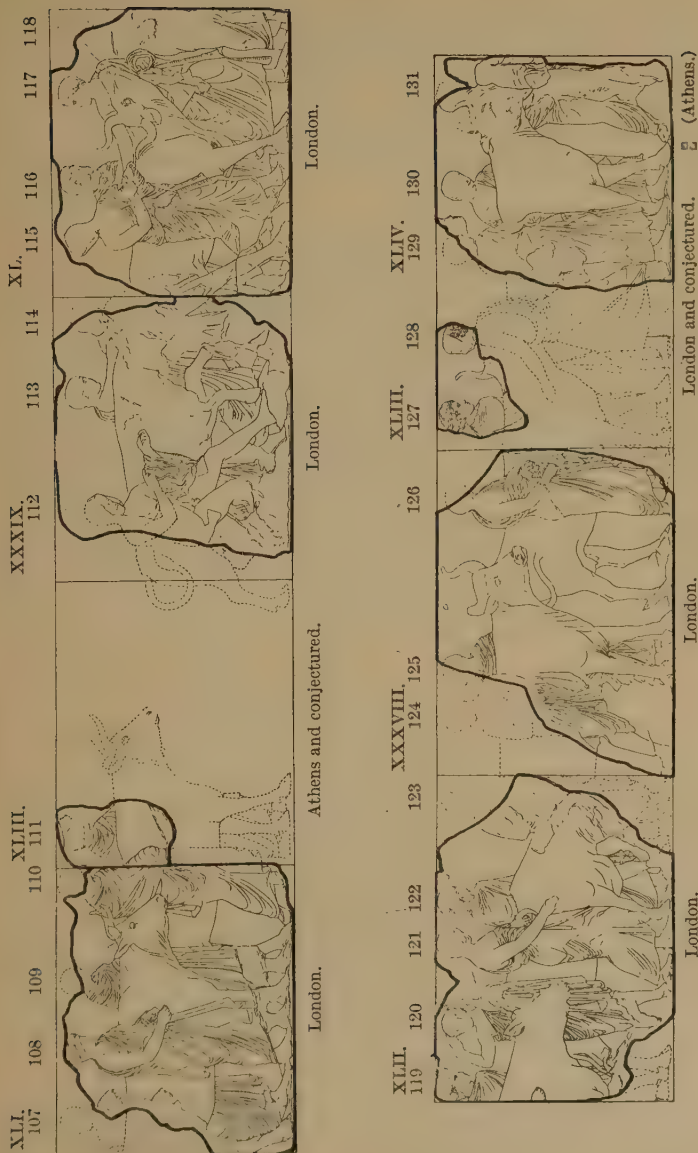


Fig. 28.—The South Side of the Frieze (seven last slabs.)

This is a small edifice, dated by its inscription immediately after 335 B.C. It was erected to support a bronze tripod dedicated to Dionysos by one Lysicrates, who had provided a successful chorus for a dramatic competition, and is one of the earliest examples of the use of the Corinthian order in Greek architecture.

The subject of the frieze is the victory of Dionysos over the Tyrrhenian pirates who had kidnapped him from Chios with the intention of selling him as a slave. The god revenged himself by transforming the pirates into dolphins.

### MISCELLANEOUS SCULPTURES.

Among the busts exhibited in the Elgin Room, note :—

**460.** Fragment of a colossal head, with indications of a wreath. Probably a fragment of the famous statue of Nemesis, made at Rhamnus in Attica, by Agorakritos of Paros, who is said to have been a favourite pupil of Pheidias. According to tradition, the statue was carved out of a block of Parian marble, which was brought by the Persians, before the battle of Marathon, to be erected in commemoration of the capture of Athens.

**550.** Head of **Asklepios** (?). Colossal ideal bearded head. A heavy metal wreath was formerly attached by numerous rivets, which still remain. The type of the head would serve for Zeus, as well as for Asklepios. It was, however, discovered in a shrine of Asklepios, in the island of Melos, in 1828.

### 407-420.

### FRAGMENTS FROM THE ERECHTHEION.

The Erechtheion, or Temple of Erechtheus, is an Ionic temple of a peculiar form, which stands near the north side of the Acropolis of Athens. It embodies in a structure of the end of the fifth century the shrines about which the Athenian religion had centred from time immemorial, and to this fact the anomalous character of the plan must be ascribed. Its form is oblong, with a portico of six columns at the east end, and two unusual additions at its north-west and south-west angles; the one a portico of six columns, the other a porch supported by six figures of maidens known as Caryatids. The structure has been imitated, with modifications and additions, in St. Pancras Church, London. The building must have been finished about the close of the fifth century B.C.

An inscription, exhibited with the architectural fragments, contains the detailed report of a commission appointed to survey the half-finished building, 409 B.C., when building operations were in a state of suspense. The preamble, written across the breadth of the stone, states that the three 'Commissioners of the temple on the Acropolis, in which is the ancient statue,' together with their



architect Philocles, and their secretary Etearchos, in accordance with the decree of the Assembly, which was passed in the Archonship of Diocles [409 B.C.], have drawn up an account of the condition in which they found the works, either complete or half finished. The detailed specification follows in the two narrow columns, which are incomplete at the bottom.

Work must have been resumed forthwith after the presentation of this report, since another inscription is extant, assigned to the year 408, and giving the amounts paid to the sculptors of the frieze and other craftsmen.

The principal fragments in the Museum are :—

**407.** So-called **Caryatid**, or Canephoros, one of the six female figures which served as columns in the southern portico of the Erechtheion. A large view of the Caryatid portico is exhibited.

In the survey of the building these figures are called *Kopat*, 'maidens.' By architectural writers such figures are called Caryatids, on account of a statement of Vitruvius (i., chap. 1) that women of Carya (more correctly Caryae), a town of Arcadia, were represented as architectural supports—a punishment which, so at least we are told, they incurred for betraying the Greeks to the Persians.

This statue is admirably designed, both in composition and drapery, to fulfil its office as a part of an architectural design. While the massiveness of the draped figure suggests the idea that the support for the superimposed architecture is not structurally inadequate, the lightness and grace of the pose suggest that the maiden bears her burden with ease.

**408.** Ionic column from the north end of the eastern portico of the Erechtheion. This being a column from an angle of the building, the volutes occur on two adjacent sides so as to present themselves both to the east and north view.

**409.** Capital of one of the pilasters (*antae*) and part of necking or wall-band from the east wall of the Erechtheion, with a palmette pattern, in relief, of great delicacy and beauty.

**413–415.** Three pieces of architrave and corona of cornice of the Erechtheion, here combined into one, as in the original order. The space of two feet between the corona and the architrave was occupied by the sculptured frieze. This consisted of marble figures in relief attached by metal cramps on a ground of black Eleusinian marble. A few fragments (here represented by casts) are extant at Athens, and an inscription records the payments made to the various sculptors.

[We leave the Elgin Room by the door at the North end, and enter the Phigaleian Room.]

## THE PHIGALEIAN ROOM.\*

## THE TEMPLE OF APOLLO AT PHIGALEIA.

The temple of Apollo Epikourios, at Bassae, near Phigaleia, in Arcadia, stands in a slight depression on the side of Mount Cotylion, above the valley of the River Neda. It was discovered towards the end of the eighteenth century, but on account of its remote position it was seldom visited before 1811. In that year the party of English and Bavarian explorers, who had previously discovered the pedimental sculptures of Aegina, began excavations which were completed in the following year. The sculptures found were purchased for the British Museum by the Government in 1814.

The temple was visited by Pausanias, who specially commends

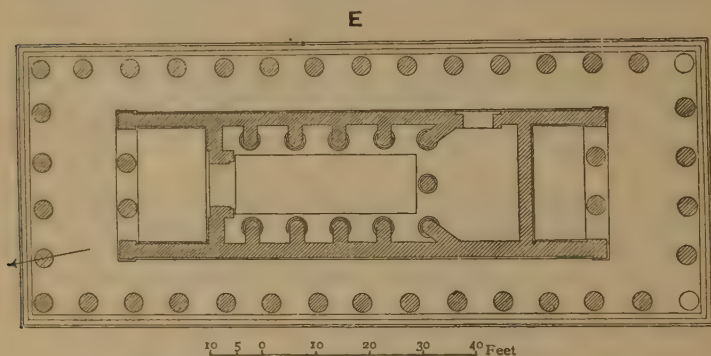


Fig. 29.—Plan of the Temple of Apollo at Phigaleia.

the beauty of its material, and its fine proportions. He adds that the temple was dedicated to Apollo Epikourios (the Helper), because the god had stayed a plague at Phigaleia in the time of the Peloponnesian war. The architect was Ictinos, the builder of the Parthenon (Paus. viii., 41, 5). The date of the temple is therefore about 420 B.C.

The building consisted of a central chamber (*cella*) surrounded by a colonnade, having six Doric columns at the ends, and fifteen along the sides. The outside appears to have been devoid of sculpture, having neither pediment groups nor metopes.

At each end of the *cella* were two Doric columns, between piers, and these were surmounted by metopes. (See below.)

The *cella* contained ten Ionic columns and one Corinthian column, now lost, which supported the frieze. (See below.)

The Phigaleian frieze was therefore originally intended for an internal decoration, unlike the friezes of the Parthenon and other temples, which are necessarily reversed when they are placed in a

\* For a full description of this room, see the *Catalogue of Sculpture*, Vol. I., Part III. (sold separately at 1s.).

gallery. The temple image stood in the *cella*, but appears to have been placed in a peculiar manner, so as to have looked to the east, towards a side door, the orientation of the temple being nearly north and south. It has been suggested that this arrangement may show that an ancient shrine was embodied in the later temple.

### THE FRIEZE.

The frieze, which is arranged on three sides of the Phigaleian Room, is complete, and has been arranged in accordance with such data as remain, and so as to make the four sides of their correct length. To a considerable extent, however, the arrangement is conjectural.

The style of the relief is peculiar. Many of the types employed occur in Attic work, but the style of the work, with its somewhat florid high relief, is un-Attic, and perhaps shows the hands of local sculptors. The reliefs of Phigaleia are interesting as the earliest extant Greek sculptures in which there is a decided attempt to express the pathos and emotion connected with scenes of combat.

The subjects represented are :—

- (1) The battle between the Centaurs and the Lapiths.
- (2) The battle of the Greeks and Amazons.

Each subject occupied two sides (nearly) of the frieze, but the latter is the longer of the two, and must have had one slab running over into the Lapith and Centaur sides.

**520-528. West Side.** Scenes of combat between **Centaurs and Lapiths**. In 523, 524, Apollo and Artemis (who drives a chariot drawn by stags) come to the rescue of two suppliant women at a sanctuary. One of the two stretches out her arms with a gesture of entreaty. The other embraces a statue of Artemis, represented as a stiff, archaic, doll-like image.

**529-531. North Side.** Slabs 529, 530, have scenes of combat between Centaurs and Lapiths, while 531 belongs to the Amazon series. In 530 two Centaurs together lift a great stone to crush the invulnerable Lapith, Caineus, a subject also represented on the west frieze of the Theseion.

**532-539. East Side.** Combat of **Greeks and Amazons**.

**540-542. South Side.** In 541, the middle of the central slab is occupied with a combat between Herakles (identified by his club and his lion-skin) and an Amazon.

Immediately above the south side of the frieze are :—

### THE METOPES.

**510-519.** Fragments of the Phigaleian metopes. The combination of the fragments, as here arranged, is mainly conjectural,

and there is therefore no certainty as to the subjects represented. In 510, a figure seems to be playing on a lyre. In 517 is a scene of a man carrying off a woman.

#### ARCHITECTURAL FRAGMENTS.

**505.** Two fragments of a very graceful cornice, with a palmette pattern, which surmounted the pediments. 506, 508, are fragments of the Doric and Ionic capitals, of the exterior and interior colonnades respectively.

#### FRAGMENTS OF THE TEMPLE STATUE OF APOLLO.

A few small fragments of a colossal male statue were discovered during the excavations. Two of these, namely, (543) part of a foot and (544) part of a right hand, are shown. From the way in which these fragments were attached with joints and dowels, it may be supposed that the statue was *acrolithic*, *i.e.*, that the extremities only were of marble, while the rest of the figure was made of wood or other inferior material.

#### TEMPLE OF WINGLESS VICTORY.

Above the Phigaleian frieze, on the west side of the room, are some slabs of the frieze of the temple of Nike Apteros (Victory without wings), or more correctly Athena Nike. This building was a diminutive Ionic temple, with four columns at each end, which stood on a projecting terrace on the right hand as you ascend the Propylaea to enter the Acropolis of Athens.

The date of the temple, and its relation to the adjoining wing of the Propylaea, has been the subject of much controversy. The only external evidence is contained in an inscription (found in 1897) of about 450 B.C., which orders the erection of a temple to Athena Nike, by Callicrates, an architect who is known to have been employed in public works under Pericles.\*

Four marble slabs of the frieze were in the collection of Lord Elgin. These have been arranged in combination with five casts from slabs now at Athens (the whole being placed as far as possible in the order proposed by Prof. Kekulé).

*North Side* (Cast). Slab with combat of Greeks against Greeks, over the body of a fallen Persian; two riderless horses springing away.

*West Side.* 421, 422, and a short return slab (cast). Scenes of combat between Greeks and Greeks. In 421 a trophy has been erected, consisting of a helmet, shield and cuirass, attached to the trunk of a tree.

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\* Hicks and Hill, *Greek Historical Inscriptions*, No. 37.



*South Side.* 423-425 and another cast. Scenes of combat between Greeks and Persians, who are both mounted and on foot.

*East Side* (cast). Slab from a scene with the gods assembled in council. It is thought that the whole frieze may represent in idealised fashion the victory of the Greeks over the Persians and their Greek allies, at the battle of Plataea.

**2735.** Ionic angle capital, from the temple of Wingless Victory. From Lord Elgin's collection.

**436.** Capital of one of the pilasters of the temple.

## GREEK RELIEFS, SEPULCHRAL AND VOTIVE.

The remaining objects exhibited in this room are principally single reliefs, the intention of which was either sepulchral or votive.

### SEPULCHRAL RELIEFS.

It will readily be seen from a study of the grave-reliefs collected in the room that all degrees of merit are present, and that Greek tombstones may be either elaborate and beautiful sculptures, or slight and hasty sketches representing a well-worn theme.

When we see them together in great numbers, as in the Museum at Athens, we feel that there is a want of variety, and that much of the work is of inferior merit. Yet the grave-reliefs, even when of minor interest, are nearly always pervaded by a sentiment of dignified and reticent melancholy, which appeals with force to the modern spectator. They show also the instinctive grace and skill of subordinate Greek craftsmen, even in hastily executed and unimportant works.

These monuments are of several fairly distinct types.

1. *The tablet (stele) crowned with an ornament.* The simplest and earliest form of gravestone in a plain flat tablet for the names of the deceased and of his father. Such a stone is naturally completed with decoration at the top, which sometimes becomes elaborate. See for example :—

**599.** Stone of Smikylyon, son of Eualkides, with a palmette springing from a base of acanthus leaves, and with two rosettes on the shaft. (West side.)

2. *Tablets, with scenes from the ordinary life of the deceased.* These tablets are usually set in an architectural frame, with side pilasters, and a small pediment.

The finest and most pathetic of this class are those of women. See for examples :—

**2231.** Stone of Glykylla. The seated lady is putting on a twisted bracelet, which she has taken from the box held by her maid.

**2232.** Stone of a lady (her name is not inscribed) who appears to have died leaving a young child to the care of a nurse. (North side; fig. 30.)

Among the subjects from the daily life of youths and men, see for examples:—

**626.** Stone of Tryphon, son of Eutychos. He carries his strigil, an instrument used for scraping off the oil and sweat of the gymnasium. (East side.)

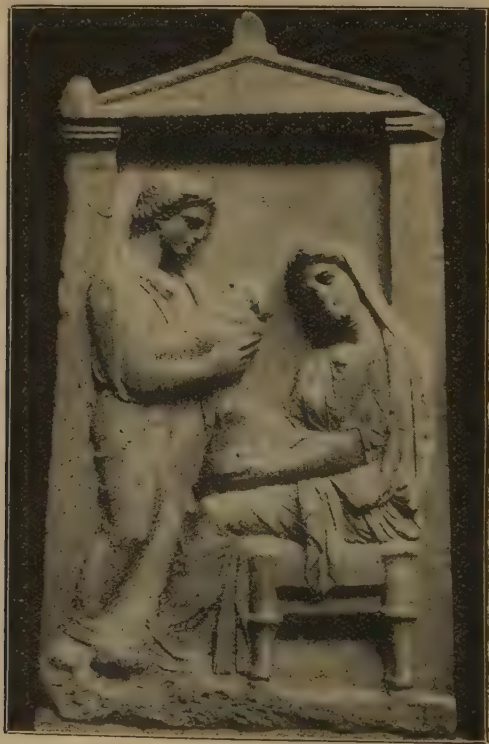


Fig. 30.—Stone of an unnamed lady.

**627.** Stone of a youth, who carries a pet bird in his left hand. (East side.)

**628.** Stone of Xanthippos. An elderly figure seated on a chair holds a foot in his right hand. A diminutive woman and girl raise their hands with gestures of surprise. Various attempts have been made to explain this singular subject, and while some interpreters explain the foot as a votive foot, commemorating some remarkable cure experienced by Xanthippos, others take it to be a shoemaker's last, and a symbol of the calling of the deceased. (North side.)

629. Stone of Jason, a physician. He examines a patient, a boy who is shown to be suffering by his swollen belly and wasted legs. The domed object on the ground is a cupping-vessel. (North side.)

Of a different type is the *stele* from Cyprus adjoining, which shows the conventional stiffness associated with the art of that island (see p. 9).

3. *Figures clasping hands.* In Attic reliefs, chiefly of the fourth and subsequent centuries, the two principal persons are often represented clasping right hands together, and such scenes are commonly known as Scenes of Parting. It is, however, not clear that the clasped hands refer to the long separation of death. The gesture probably makes allusions to intimate friendship rather than to separation.

In the middle of the room is the large relief of Archagora. A seated lady, so named in the inscription, clasps the hand of a bearded man, standing before her, who is no doubt the husband. Between the two, a second woman, perhaps a daughter, stands with hand raised.

On the floor of the room is the relief of the family of Epichares. The wife of Epichares (her name is lost) sits clasping the hand of her daughter Aristeis, who stands before her. Between the two is Epichares, turned to the front and looking towards his wife. The execution is somewhat hasty in both of these sculptures, but they show the tender and pathetic sentiment characteristic of the group of reliefs. Both are from Attica.

4. *Vases, in the round, or in relief.* These are a common form of monument at Athens. Their origin is probably derived from the vessels of pottery placed upon the tombs.

The vases often bear subjects in relief similar to those on the sculptured slabs.

5. 710. Pedestal or altar with relief representing a farewell scene in the presence of Hermes. Given by the Earl of Aberdeen, K.G., 1861.

680. In the middle of the room is a figure of a bull, lying down, executed in the round. It probably crowned an Athenian monument.

## VOTIVE RELIEFS.

A votive offering is, in its essence, a present made to a god, or to a superior being, in order to secure some favour in the future, or to avert anger for a past offence, or to express gratitude for a favour received. The last purpose includes offerings made in fulfilment of a vow, the vow being a kind of contract between the individual and

the god. Votive reliefs are usually of the latter kind. Those exhibited in this room are for the most part offerings made by victors in athletic and other contests.

**2155.** Votive relief in honour of the Thracian goddess, **Artemis Bendis**. The goddess receives the adoration of two elderly men, one of whom carries a torch, and of a company of youths. The former are probably persons who had charge of the festival, or who provided and trained the victorious company in the torch race, now standing behind them. The relief is a well-preserved example of a rare subject, and there is an admirable freshness and variety in the poses of the youths. The date is the first half of the fourth century B.C.

The festival of Artemis Bendis is described in the opening pages of Plato's *Republic*. Socrates tells how he had gone down to the Piræus, to pray to the goddess, and to see the new-fashioned processions in her honour. He was starting to return home when he was pressed by friends to stay and sup with them. "What, don't you know," said Adeimantos, "that there will be a torch race on horseback in the evening, in honour of the goddess?" "On horseback? That is a novelty. Do you mean that they will have torches, and pass them one to another while racing with their horses?" "Yes," said Polemarchos. The competition was probably one of squad against squad, and thus the whole band of youths would have been victorious.

**813.** A fragment of another votive relief, shown by the inscription to have been dedicated by a victor in a torch race. In this case a boy holds the burning torch over an altar.

[We leave the Phigaleian Room by the door at the North-East corner, and pass along the gallery at the end of the Mausoleum Room to the passage which leads to the North-West staircase, which may be conveniently visited from this point. The sculptures in the gallery are described below.]

### THE NORTH-WEST STAIRCASE.

On the wall of the lower part of this staircase is placed a series of mosaics obtained in 1856 from the rooms and passages of a Roman villa at Halicarnassos. From the rude character of the drawing, execution, and material, together with the late forms of the Greek letters employed in the inscriptions, it is believed that these mosaics belong to the third century after Christ.

The mosaics on the upper part of the staircase were mostly obtained from excavations at Carthage and Utica in 1856-58. These mosaics also belong to the Roman period.

On the wall of the third flight of stairs are parts of an important mosaic from Carthage. The whole composition consisted of figures of the months, radiating from a common centre, and surrounded



by a square ribbon border. Medallion busts of the Seasons were in the angles, and the remaining space was occupied by highly decorative floral scrolls (see a diagram from *Archaeologia*, xxxviii., pl. 9, exhibited on the wall). The extant portions of the composition include figures personifying March, April, July, and probably November, with busts personifying the seasons of Spring (associated with April) and Summer (associated with July). Summer is represented by a swarthy female head; she wears a gold torc and earrings, and has her hair decked with ears of corn.

Above the top flight is a series of hunting scenes, one of which represents a mounted huntsman leaving his castle, and another, a similar figure who has lassoed a stag.

[Adjoining the head of this staircase is the First Vase Room (see p. 151), but for continuing the study of the sculptures we return by way of the Mausoleum Room, Nereid Room, and Elgin Room to the Ephesus Room.]

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## THE MAUSOLEUM ROOM.\*

In the raised gallery at this end of the room are some busts of colossal size and late sarcophagi of Roman Imperial times, namely :—

**1736.** A colossal bust of Herakles, which was found under the lava of Mount Vesuvius. Presented by Sir William Hamilton.

Front of a sarcophagus, of the type known as Lenos (wine-vat), with two lions' heads projecting. Near it are two large lions' heads, from a similar sarcophagus.

**1771.** Female head, of a barbarian type. Perhaps a personification of Germania.

**2303.** Large sarcophagus, with reliefs on the front and sides of a battle of Greeks and Amazons. [The subject on the back is a roughly sketched contest of Centaurs and a Lapith.] *From Sidon.*

**2300.** Sarcophagus, found at Genzano, with reliefs representing the **Labours of Herakles.**

**1734.** Bust of Herakles, probably an imitation of the archaic style.

On a bracket above is a bust of Sir C. T. Newton (1816–1894), the excavator of the Mausoleum. It was presented by subscription.

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\* Fully described in the *Catalogue of Sculpture*, Vol. II. (3s.), Parts IV., V. (sold separately at 1s. each).

## THE MAUSOLEUM.

The principal contents of this room are the remains of the tomb of **Mausolus, Prince of Caria**, a work of such beauty and splendour that it was ranked by the ancients among the Seven Wonders of the world. Its name, **Mausoleum**, came to be used in a general sense, and in modern usage, by a process of degeneration, it denotes any building of a somewhat elaborate character, designed to hold the dead.

On the death of Mausolus, which is assigned to the year 353 B.C., his wife and sister, Artemisia, succeeded to his throne. She only reigned for two years, and is said to have died of a wasting illness, caused by sorrow for the death of her husband. During her short reign she celebrated his memory by rhetorical and dramatic contests, but chiefly by the construction of a splendid tomb, at his capital city of Halicarnassos. It is recorded that there was not time to finish it during the reign of Artemisia, and according to Pliny's account it was completed by the artists as a labour of love.

The architects employed were Satyros and Pythios, who described the building in a book which is now lost. The sculptors are said to have been : on the east side, Scopas ; on the north, Bryaxis ; on the south, Timotheos ; and on the west, Leochares. Vitruvius mentions Praxiteles in place of Timotheos. Pythis, usually supposed to be identical with the architect Pythios, made the chariot group on the summit.

For many centuries the building was intact, and then but partially ruined. At length, however, in the year 1402, the Knights of St. John took possession of Halicarnassos, and began to build the castle of St. Peter, from which was derived the Turkish name of Budrum. For their purpose they used the ruins of the Mausoleum as a quarry for building materials. At a later date we have an account, derived from a statement by one of the Knights, who took part in the repair of the castle in 1522, of how they found a platform, widening out like a pyramid, and containing in its midst two chambers, splendidly adorned, and a white marble sarcophagus. The latter was broken and pillaged by unknown hands during the absence of the Knights. The smaller fragments they burnt for lime, the larger stones were used for building. Parts of the frieze and some of the lions were used to adorn the castle of St. Peter, and were thus preserved.

In 1846, Lord Stratford de Redcliffe, then British Ambassador at the Porte, obtained a firman from the Sultan authorising the removal of the reliefs from the castle, where they had been seen from time to time by travellers, and presented them to the British Museum. Attention was thus drawn to the subject of the Mausoleum, and in 1856 the late Sir C. Newton, who was then acting as Vice-Consul at Mytilene, was empowered to search for the site, and to carry on excavations on behalf of the Foreign Office.

Notwithstanding the success of Sir C. Newton's excavations, materials are still largely wanting for a complete restoration of the Mausoleum. Many attempts have been made, from Sir Christopher Wren onwards, and in fig. 31 is shown the latest attempt, made in 1926 on the basis of the existing stones in the Museum.

By a comparison of Pliny's description (*N. H.*, xxxvi., 30) with the extant remains, it is ascertained that the Mausoleum consisted of a lofty basement, on which stood an oblong edifice surrounded by thirty-six Ionic columns and surmounted by a pyramid of twenty-four steps. This was crowned by a four-horse chariot group in white marble. The total height is given by Pliny as 140 feet, according to the usually received text; by Hyginus (*Fab.* 223) as 80 feet. The edifice which supported the pyramid has by most authorities been assumed to have been encircled by the frieze richly sculptured in high relief, and representing a battle of Greeks and

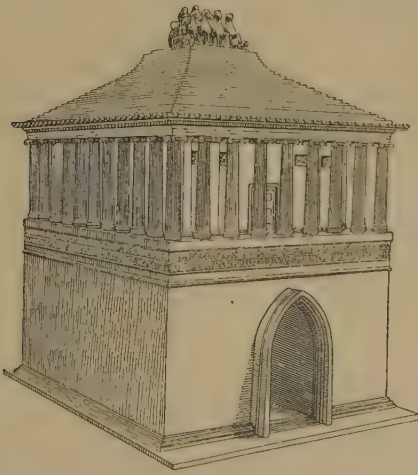


Fig. 31.—Reconstruction of the Mausoleum (British Museum, 1926).

Amazons. Cases occur, however, in the Ionic order of Asia Minor in which the sculptured frieze is omitted, and this appears to have been the case with the Mausoleum. Remains have also been found of one other frieze, and it is now thought probable that the two extended in a double row round the upper part of the base, as shown in the illustration. This is a characteristic feature of other buildings in South-West Asia Minor (cf. p. 64). The monument was further adorned with statues and groups, and with a number of lions, which may have stood in the doorways and inside the building as guardians of the tomb. The material of most of the sculptures is Parian marble, and the whole structure was richly ornamented with colour.

At the end of the room the following attempted restorations are exhibited :—

- (1) Sir C. Wren's design based on Pliny. This drawing (by Goodchild) is based on a rough sketch by Wren, in the Library of the Royal Society.
- (2) A model by C. R. Cockerell, based on Pliny, and the dimensions of the frieze, but made before the excavation.
- (3) A drawing (by F. Cockerell) developing a sketch by C. R. Cockerell, also made before the excavation.

A view is also shown of the castle of St. Peter at Budrum.

*Architectural Remains.*—980. The colonnade of the Mausoleum is represented by an Ionic **column**, which has been erected on the west side of the room (but without its base), surmounted by original pieces of the architrave, frieze (now shown not to belong to the order) and cornice, and showing part of a coffered ceiling stretching back to the wall of the room, the *lacunaria* or coffers (sunk panels) being richly ornamented. On the opposite side of the room are the base and lowermost drum of the column, which are necessarily separated, for want of head room. This restoration has been shown to be inaccurate in some particulars, and a new and corrected reconstruction of the order (Plate VI.) has now been made and placed in the north-east angle of the room. The omission of the column renders it more accessible for study, and it may be instructively compared with the adjoining order from Priene.

981-985. Various architectural fragments from the Mausoleum, including (981) an Ionic capital from one of the angles of the colonnade. Also two stones from which was derived the evidence of the arched doorways shown in the model.

986. (Near North-East Corner.) A part of the cornice (compare 980) with the lions' heads and a frieze of palmettes and acanthus.

987. A group of the steps of the pyramid that crowned the colonnade. The upper step belonged to the top of the pyramid. The roughly-worked depression on its upper surface was made for the insertion of a part of the chariot group. A fragment with a hoof of one of the horses has been inserted to show the arrangement.

*The Chariot Group.*—1000-1004. In the middle of the room the sculptures which are believed to be a part of the **chariot group** on the top of the pyramid, have been arranged, as far as possible, in the relative positions that they originally occupied (Plate VII.).

1000. **Mausolus**, a majestic portrait statue. On his left side projecting folds of the drapery have been chiselled away. This is thought to have been done when the statue was being adjusted to the side of the chariot.

1001. Colossal figure of woman, probably **Artemisia**. The figure was at first described as a goddess, but the proportions compared with those of Mausolus, and the portrait character of the pose, are better suited to Artemisia. The head-dress is also of a portrait character.

1002. Part of a colossal horse, with the original bronze bridle.



1003. Hinder half of a similar horse. 1004. One wheel of the chariot, restored from several fragments.

*Sculptures in Relief.*—The works in relief found on the site of the Mausoleum consist of portions of four distinct groups, viz., the supposed frieze of the Order, the Centaur frieze, and the Chariot panels, and of a series of reliefs in panels. Of these the most important is the first (1006–1031), which has now been shown to form the upper of the two friezes round the upper part of the base. Of this frieze the British Museum possesses seventeen slabs, twelve of which were removed from the castle of St. Peter in 1846, and four more were discovered in 1856–59 on the site of the Mausoleum.

One other slab usually assigned to this frieze, no. 1022, was formerly in the Villa di Negro at Genoa, to which place it was probably transported from Budrum by one of the Knights of St. John, some time in the fifteenth or early in the sixteenth century, and was purchased from the Marchese Serra in 1865. The entire length of these slabs is 85 feet 9 inches. The slabs do not follow in regular sequence, but are taken from various parts of the series; nor have we any evidence as to the sides of the building which they occupied except in the case of those found *in situ* (1013–1016), which are probably from the eastern side, that is from the side assigned by Pliny to the sculptor Scopas. The following is a recent attempt to assign the slabs to the four sculptors: Scopas, 1013–5, 1025; Timotheos, 1006–8, 1010–2, 1016–7; Bryaxis, 1009, 1019 and 1022; Leochares, 1018, 1020–1. (Wolters and Sieveking in *Jahrb. d. Arch. Inst.* xxiv., p. 171.)

The subject of this frieze is the war of the **Greeks and Amazons**. The Amazons are represented some on foot, others on horseback. Their weapons are the battle-axe and the sword. From the action of several of those on horseback, it is evident that they were represented using spears or bows: but as no trace of these weapons appears at present on the marble, they may have been painted on the ground of the relief; or in some cases made of metal and attached to the marble.

All the Greeks are on foot; some of them are represented naked, others wearing a tunic reaching to the knees, or a cloak twisted round the arm. Their weapons are the sword and the javelin, together with helmets and round bucklers.

In the composition, the groups and figures are disposed in more open order than in the Parthenon and Phigaleian friezes, leaving larger spaces of the background free. The relief is exceedingly high, the limbs being constantly sculptured in the round; bold foreshortening is sometimes used. The outlines are marked with extreme force, and in some of the slabs the figures are singularly elongated in their proportions.

1008. One of the men on this slab wears a lion's skin knotted in front, and though the face is nearly obliterated, the outline of a beard may be traced; it is therefore probable that this figure represents Herakles. In 1015 is a mounted Amazon, whose horse is galloping to the right. The rider has turned round so as to face the horse's tail, and is drawing her bow, after the Parthian fashion, at an enemy behind her.

1016. The position of the horse and rider greatly resembles that of the equestrian group in the round (no. 1045). 1022. This slab was purchased from the Marchese Serra of Genoa (see above). The upper moulding has been cut away, and other retouchings have been made—doubtless by an Italian restorer.

*Centaur Frieze.*—1032–1035. Slabs and fragments of a frieze with a battle of Greeks and Centaurs. It is now thought that this frieze was placed immediately below the preceding one.

*Chariot Frieze* (so-called).—1036. Nearly a hundred fragments were found of sculptures which evidently represented a chariot race. Out of the fragments about eleven chariot groups have been partly made up. It has now been shown to be probable that these did not form a continuous frieze, but were arranged in panels round the wall under the colonnade.

1037. (On the West wall.) Charioteer (represented on the East wall by a cast). Of the chariot a part of the wheel and part of the rim of the rail only have been preserved; in the centre of the nave a hole is drilled for a metal ornament. The charioteer's body is thrown forward, and his countenance and attitude express the eagerness of the contest. The features, which are beautifully sculptured, have an anxious look.

*Groups in Panels.*—1038–1042. Fragments of groups in relief, in panels. The destination of the panels is uncertain. In the restored Order, no. 980, they have been taken to be the covering slabs of the coffers of the ceiling of the colonnade. The subjects are too fragmentary to be made out with certainty. In no. 1041 the subject may, perhaps, be Theseus overthrowing the robber Skiron.

#### MISCELLANEOUS SCULPTURES FROM THE MAUSOLEUM.

Besides the chariot group and the sculptures in relief already described, the site of the Mausoleum yielded numerous sculptures that probably formed part of its decorations, though they cannot be assigned to definite places. Among these note especially:—

1045. Torso of an equestrian figure, much mutilated. The rider sits a bare-backed prancing horse; he wears close-fitting trousers, a dress characteristic of Asiatics generally in ancient art, over which falls a tunic with sleeves. The left hand holds the reins with a firm nervous grip, strongly though roughly rendered by the sculptor. The upper part of the rider was a separate piece.

Notwithstanding the great mutilation which this torso has received, it must be considered an admirable example of ancient sculpture. The body of the horse is a masterpiece of modelling: the rearing movement affects the whole frame. Equal skill is shown in the representation of the firm but easy seat of the rider.

*The Lions.*—1075, etc. A numerous series of lions was found, partly in the castle of St. Peter, and partly in the excavations. They are all posed in a similar and formal fashion, with their heads turned either to right or left. They were evidently disposed with

architectural symmetry as emblematic guardians of the tomb, and a suggested arrangement is shown in the new model.

#### ALABASTER VASE.

**1099.** An alabaster vase, inscribed with the name of Xerxes. This inscription is in four languages, namely, Persian, Median, Assyrian and Egyptian, and each is translated 'Xerxes the great King.' This vase is one of a group, of which several examples are extant. It is conjectured that they were distributed as royal presents by the Persian monarchs, and that the specimen found in the Mausoleum may have been a valued heirloom in the family of Mausolus.

#### VOTIVE RELIEF.

A small votive relief, acquired in 1914, shows a figure of Zeus Stratios, the patron deity of Mausolus, and figures of Idrieus and Ada, brother and sister of Mausolus and Artemisia. The latter pair reigned jointly, from the death of Artemisia (351-344 B.C.), and completed the Mausoleum. The relief was found at Tegea, and may, it is surmised, have been dedicated by one of the craftsmen of the Mausoleum, on his return to Greece.

#### LION FROM KNIDOS.

**1350.** In the middle of the room, behind the chariot group, is a **Colossal Lion**, which was found lying overturned on a lofty promontory, about three miles to the east of Knidos. On the site where it was lying were the remains of a Greek tomb, which consisted of a square basement surrounded by engaged columns of the Doric order and surmounted by a pyramid. It was evident, from the position in which the lion was found, that it had once surmounted the pyramid, whence it had been thrown down, probably by an earthquake.

#### SCULPTURES, ETC., FROM PRIENE.

[In the North-West corner of the room, and between the Knidos lion and the chariot group.]

These sculptures were found in the course of excavations which were carried on by the Society of Dilettanti, on the site of the temple of Athena Polias at Priene in 1869-70.

The temple of Athena Polias is named and dated by an inscription on one of its piers (in the Hall of Inscriptions, see p. 93), stating that King Alexander (that is Alexander the Great) dedicated the temple to Athena Polias. The date of the inscription is probably 334 B.C.

The temple was of the Ionic order, with eleven columns on the flanks and six at the ends, making thirty in all, besides a pair of

columns fronting the piers at either end of the central *cella*. [For a view and restoration see the screen in the corner of the room.]

**1125-1142.** The architectural remains of the temple. A new restoration in plaster has now been set up at the north end of the room, including the cornice and entablature of the temple, with a capital and upper part of a column. The capital is the original one, except for one restored volute. This may be profitably compared with the Mausoleum restoration on the other side of the staircase.

*Sculptures from Priene.*—**1150.** Fragments of a **colossal statue**, including parts of each foot, a left upper arm (which has been put together from ninety-three fragments) and a left hand. These may have belonged to the statue which stood within the temple, and which is praised by the traveller Pausanias.

**1165-1176.** On the wall are fragments of a frieze, representing a **battle of gods and giants**. Beneath the figures, a roughly-dressed margin of stone of variable height indicates that the frieze cannot have been a part of the order of the temple. It is more likely that the lower margin was intended to be sunk in some pavement—in which case the variable depth of the margin would be unimportant—and the frieze would, in that case, serve as a balustrade. No traces, however, of such a balustrade were found on the floor of the temple, and the reliefs may, therefore, have belonged to some adjoining building.

Among the subjects that can be recognised are, (1168) Helios, the sun-god, in a car drawn by four horses; (1169) a god, perhaps Dionysos, accompanied by a lion, who seizes the giant; (1170) Cybele on a lion at full gallop; (1173) a kneeling figure of a winged giant, whose legs terminate in snakes.

On each side of the staircase at the south end of the room are two large **Tombs from Xanthos**, which should be studied in connexion with the Nereid Monument (see p. 64).

**950.** From the inscriptions in the Lycian character, this structure is known as the **Tomb of Payava**. The inscriptions also mention a Persian Satrap, who authorised the tomb, and who may perhaps be identified with a Satrap, called by the Greeks **Autophradates**, who may have held power at Xanthos, between about 375 and 362 B.C.

1-2. On each side of the roof is a relief, with an armed figure and a charioteer drawn by four galloping horses. A curious feature is the wing which is attached to each chariot, beside or upon the wheels. The pairs of projecting lions' heads on each side are architectural additions, and have no relation to the relief. On the ridge are reliefs; on one side, a combat of warriors mounted and on foot: on the other hunting scenes. In the western gable is a small door for introducing the body of the person buried in the tomb.

On the principal frieze round the base of the tomb are the following:—



5. Battle of cavalry and foot soldiers in a rocky place. Two figures are partly seen among the rocks. The Lycian inscription above is to the effect that Payava built the tomb.

6. The elderly figure seems to be placing a wreath on the head of the youth.

7. A seated Persian Satrap seems to be receiving a deputation. The Lycian inscription above contains the name of the Satrap, probably Autophradates, and may record his grant of an authorisation to build the tomb.

8. Two armed figures, and an inscription perhaps containing Payava's directions as to the use of the tomb.

In general form this monument, like its companion, and like many of the Lycian tombs, is remarkable for its frank, and probably conscious, imitation of a wooden building, the frame of which is morticed together, according to a simple system of carpentry. The ends of the beams are left projecting, and the mortices are in some cases made firm with wedges.

951. Tomb on the West side of the staircase known (from the Lycian inscription) as the **Tomb of Merehi**, or otherwise as the **Chimaera Tomb**. On one of the sides of the ridge is a battle scene between warriors on foot; on the other a banquet, a figure crowning an athlete, and a group of aged figures conversing. Below these reliefs is, on each side of the roof, Bellerophon in a chariot, accompanied by a charioteer. He attacks the Chimaera, a fabulous monster of Lycia, part lion, part goat, and part serpent.

## MISCELLANEOUS SCULPTURES.

On the walls behind these tombs are casts of reliefs from Lycian tombs at Myra and Tlos. Note no. 955, a view of a besieged city.

Below in each angle is a collection of Greek and Roman architectural fragments grouped here for purposes of study.

At the South-West corner (behind the tomb of Merehi) is

1510. Sculptured capital from Salamis (in Cyprus), with the foreparts of winged bulls. Between the bulls is a figure of a woman, which terminates below the waist in acanthus stems and leaves. This use of the bull as an architectural member was derived by the Greeks from the East, and particularly from Persia.

432. (Beside the door of the Annex.) A colossal draped statue of **Dionysos**, seated, which formerly surmounted a small portico dedicated by **Thrasyllus** to commemorate a victory in a dramatic contest. Erected after 320 B.C. on the south slope of the Athenian Acropolis.

[A door in the West wall of the Mausoleum Room leads to the Room of Greek and Roman Monuments, or Mausoleum Annex, for admission to which application should be made to the Keeper of the Department. This room contains sculptures in relief, generally of

a sepulchral character, but partly also votive. In both classes the Greek reliefs must be regarded as supplementary to those exhibited in the Phigaleian Room immediately above.]

[We leave the Mausoleum Room at the south end, and ascend the staircase to the Nereid Room.]

## THE NEREID ROOM.\*

The building known as the NEREID MONUMENT was discovered at Xanthos, in Lycia, by Sir Charles Fellows. Its remains were excavated and brought to England by a naval expedition in 1842.

The monument stood on the edge of a low line of cliffs, immediately above the main approach to the city. The whole of the building, except a part of the solid substructure, had been shaken down by an earthquake, and when discovered the remains were scattered round the base and down the slopes of the hill.

The general appearance of the whole is shown in fig. 32, a sketch based on the old reconstruction made under the direction of Sir C. Fellows. It may be generally described as a small Ionic building, of the form of a temple, standing on a lofty base, whose surfaces were relieved by two bands of frieze. The building had four columns at the ends, and six at the sides (not five, as supposed by Fellows; see the corrected sketch). The order of the architecture from the stylobate to the cornice has been reconstructed in the S.E. corner of the room. Later investigation having modified some of the details, an entire reconstruction of the model is now (1928) in progress.

The building was probably the tomb of some prince. The cycles of subjects represented (battles, hunting-scenes, scenes of banquet) occur on smaller tombs, such as those from Lycia in the Mausoleum Room (see p. 62).

The date and occasion of the building have been much discussed, but it is usually assigned to the early part of the fourth century B.C., and to sculptors who were largely influenced by Athenian models of the preceding century.

*The First Frieze.*—On the First or principal Frieze, which surrounded the upper part of the base, as shown in the model, we have scenes of combat between Greeks and barbarians aided by Greeks. The Greeks are either in heavy armour, with cuirass, without cuirass, or nude. The latter must be supposed to be treated according to the conventional heroic type, since it is unlikely that any combatants of historic times went nude into battle.

\* Fully described in the *Catalogue of Sculpture*, Vol. II. (3s.), Part IV. (sold separately at 1s.).

All have shield and helmet. The barbarians wear the Persian bonnet, long close-fitting tunic, mantle and trousers.

850-854. Scenes of combat.

855. An archer, with a leathern apron fastened to the lower edge of his shield—an appendage often seen in works of art of the sixth-fifth centuries B.C.

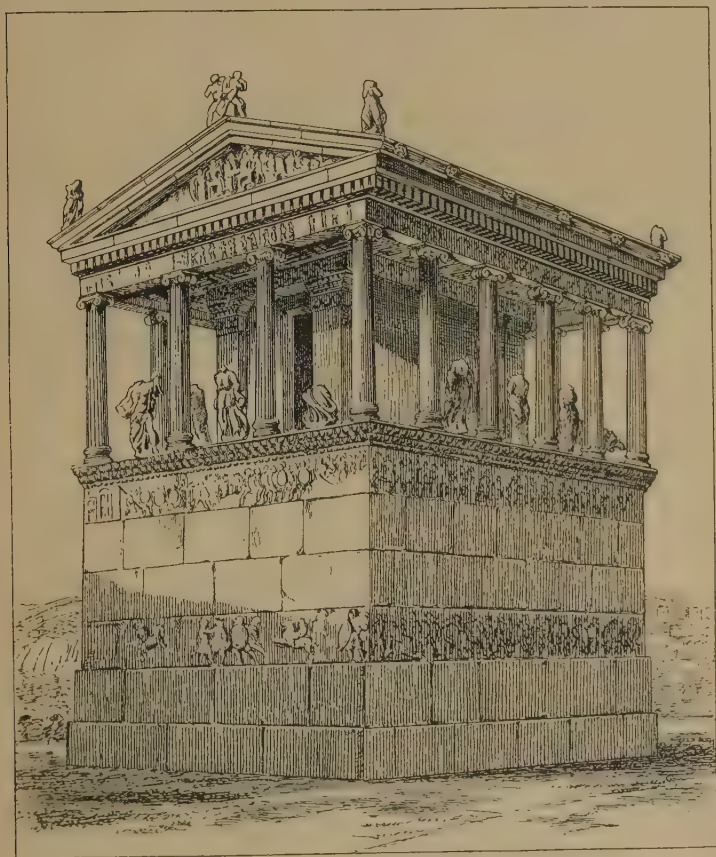


Fig. 32.—The Nereid Monument.

857. A wounded Greek, supported and defended by a companion. This was a favourite theme with Greek sculptors. (Compare the friezes of Wingless Victory and of Phigaleia, nos. 421 and 540 in the Phigaleian Room.)

*The Second Frieze.*—The Second Frieze, which ran round the base, perhaps below the first, has more the character of an historical record than the other. In each we have a representation of warfare, but the

one may be compared to the battles of the Homeric poems, while the other is more like the warfare of Herodotus. In the larger frieze we have scattered combats and nude heroic figures. In the smaller frieze we have the disciplined movements of well-drilled bodies of troops. With one doubtful exception (874) there are no nude figures. The narrative is more elaborate, and instead of a series of combats, four distinct episodes of a campaign are clearly told, the meaning of the whole being made plain by detailed representations of landscape and architecture.

**868-870.** A sortie from a walled city. Behind the battlements are seen the heads and shields of some of the defenders. A woman also throws up her arms in distress.

**871 b, 872.** These two slabs (which ought to be in one line) show an assault on the city with scaling ladders. The storming party have planted their ladders against one of the walls beside the city gate.

**876 b-878.** Parley. We have a view of the city walls and buildings. In 877 is a high Lycian tomb, surmounted by a winged Sphinx, flanked by two lions. The defenders seem to be holding a discussion, and a messenger, who has come on a mule, addresses them.

**879-880.** Surrender. Two elderly citizens try to make terms with the victorious commander, who is enthroned and covered with an umbrella, held by an attendant.

**884 a.** Four captives, unarmed, bareheaded, and with hands bound, are led away by soldiers.

*The Third Frieze.*—**885-897.** The Third Frieze has been placed by some authorities immediately over the capitals of the columns, but possibly ran round the interior of the cella. It contains scenes of battle, field sports and offerings of gifts, subjects such as naturally occur on the tomb of a man of rank, and suggest the leading occupations of his life.

*The Fourth Frieze.*—**898-908.** The Fourth Frieze is believed to have surmounted the upper wall of the central chamber. It contains scenes of banqueting and of sacrifice. The order of the slabs is uncertain, but two sides seem to have been given to each subject.

*The Nereids.*—The monument derives its name from the graceful figures, half running, half flying, which stood in the intervals between the columns. They seem to be scudding along the surface of the waves. Below **909** is a sea-bird floating on the water; below **910** a large fish, and so with others. Hence, the name of **Nereids** was given to the figures soon after their discovery, and, though various other interpretations—such as sea-breezes, or personifications of ships—have been suggested, it is still most generally accepted.

*The Pediments.*—Parts are preserved of each pediment (or gable) group.

**924** (over the door of the Mausoleum Room) is incorporated



in its architectural setting. The ancient fragments on which the restoration is based can readily be distinguished. In the relief, worshippers do reverence to two stately, enthroned figures, one of each sex. If the whole monument is a tomb, and therefore to be interpreted by the analogy of other sepulchral reliefs, the two enthroned figures are the heroified dead, who are approached by worshippers.

925. Relief from the left half of the west pediment, with a combat of foot soldiers against cavalry.

926 (above the restored pediment); 927. Two groups, which stood each on the apex of one of the pediments. In each case a nude youth was carrying a woman in his arms. The groups are much mutilated and the subjects uncertain.

*The Lions.*—Parts were found of four lions, which were probably symmetrically disposed with reference to the central chamber. Two of these (929, 930) are fairly complete. They have manes of an archaic and conventional form.

[We leave the Nereid Room through the door leading to the Elgin Room, and turning to the left pass through the latter room to the Ephesus Room.]

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## THE EPHEBUS ROOM.\*

### THE TEMPLE OF ARTEMIS.

The sculptures and architectural members in this room were for the most part found by the late Mr. J. T. Wood, in the course of excavations on the site of the **Temple of Artemis (Diana) at Ephesus**, during the years 1869–1874. A few additional fragments of marble were found in the excavations carried out on behalf of the British Museum by Mr. D. G. Hogarth in the years 1904–5.

The great temple of the Ephesian Artemis, which, like the Mausoleum, ranked among the Seven Wonders, was built to take the place of an older structure which had been burnt. Considerable portions of both temples are shown on the two sides of the room. The remains, however, of the early temple which were found built into the substructure of the latter temple are fragmentary, and have necessarily been put together in a conjectural fashion. As regards the history of this earlier temple, we know that it was begun early

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\* The Ephesian Sculptures are described in the *Catalogue of Sculpture*, Vol. II. (3s.), Part VI. (sold separately at 1s.). For the remains of the early temple, see *Excavations at Ephesus*; *The Archaic Artemisia*, by D. G. Hogarth, 1908 [British Museum Publication, £2 10s.].

in the sixth century B.C., by the architects Theodoros, Chersiphron, and Metagenes, and was in course of construction during the reign of Croesus, king of Lydia, about 550 B.C. It may not have been completed before 430. It is known, from a statement of Herodotus (i. 92), confirmed by the inscriptions (see below), that Croesus gave most of the columns of the temple at Ephesus.

#### REMAINS OF THE ARCHAIC TEMPLE.

**Base and lowest drum of sculptured column.** The base has necessarily been reconstructed from various fragments, which cannot be proved to have belonged originally to the same column, but the combined fragments serve to give a general idea of the appearance of the base, and show that the older temple anticipates the use of columns sculptured with high relief, which are such a marked feature of the later temple.

Below the sculptures came a moulding [shown separately] which contains fragments of an inscription, restored as Βα[σιλεὺς] Κροῖσος ἀνέ[θηκ]εν (' King Croesus dedicated (the column) '), a confirmation of the statement of Herodotus quoted above.

**B 49-50.** Two Ionic capitals, restored from fragments in the same manner.

The cornice of the archaic temple, which has been built up from small fragments, like the base and capital, is unique in form. In place of the small cornice with floral decorations, common in later temples, the archaic temple of Artemis was surmounted by a lofty cornice nearly three feet high. Lions' heads projected at intervals, and drained off the rain-water. The cornice was occupied by frieze-like compositions, carved in a delicate early style, the subjects including mythological and cult scenes.

#### THE LATER TEMPLE.

The early temple, the fragmentary remains of which have just been described, was destroyed by a fire. The fire was kindled by Herostratos, an Ephesian citizen, in order to make his name immortal; and it is said that this happened on the night of the birth of Alexander the Great, in the summer of 356 B.C.

The work of reconstruction was begun forthwith, and the temple was probably finished towards the end of the fourth century B.C., and continued in use till the decline of paganism. The importance to the town of the worship of Diana in the first century is vividly shown by the account of St. Paul's stay at Ephesus and of the riot raised by tradesmen interested in the maintenance of the credit of the goddess (*Acts xix.*).

The extant remains of the temple are so fragmentary, and in some respects so peculiar, that the restoration is largely conjectural. Its most striking architectural feature is the use of sculptured columns, an arrangement adopted from the archaic temple.

According to the present arrangement (fig. 33) the square sculptured piers are surmounted by circular sculptured drums, being the lowest drums of the columns.

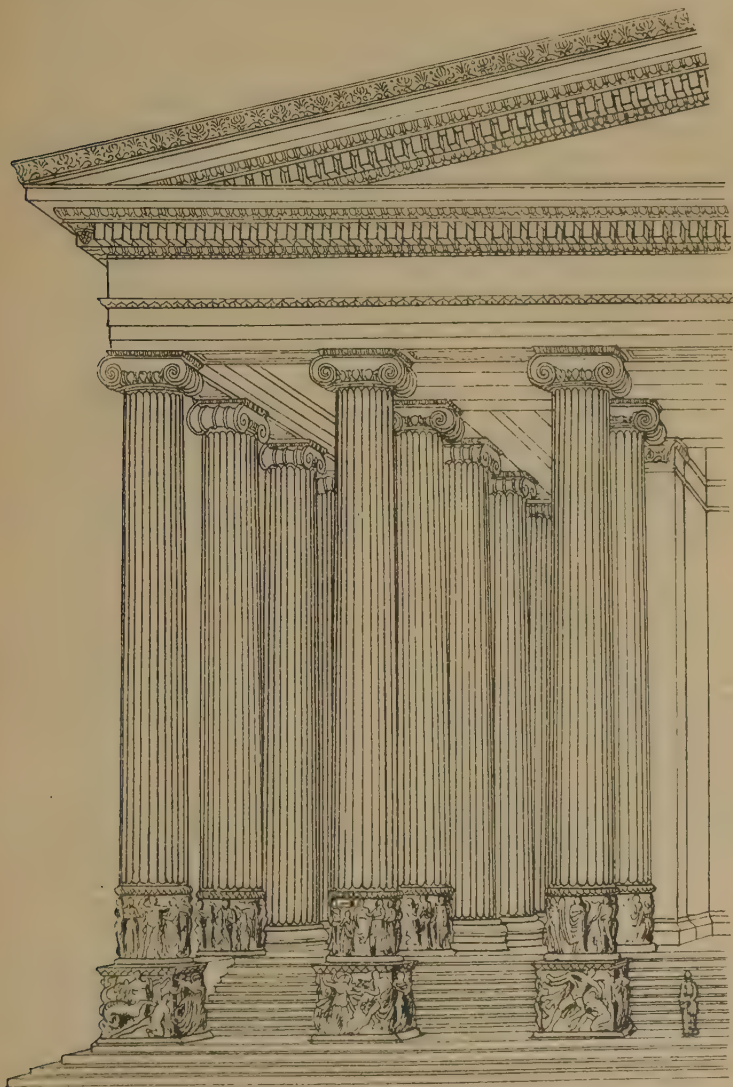


Fig. 33.—Attempted Restoration of the later Temple of Artemis at Ephesus.

This combination was suggested by the fact that the square bases have been prepared on their upper surfaces to serve as the beds of circular drums, and

as the circumference of the prepared bed coincided with that of the best preserved of the sculptured drums, it was inferred that the two were placed in contact. According to the exhibited plans and restorations the piers stood on one of the lower steps of the platform, so that their upper surface was level with that of the stylobate. The sculptured drums by which they are surmounted are thus exactly level with the corresponding drums which rest on the stylobate. Recent excavations, however, failed to confirm this arrangement, and it is now generally rejected.

Beginning at the left, or South end of the piers, we have :—

**1200–1203.** On the base **Herakles** and an Amazon in combat (?) ; on the drum, parts of four figures in Persian costume.

**1204–1206.** On the base, a combat between two powerful figures. No attributes are preserved, but the forms of the figures would be appropriate to a combat between **Herakles** and the giant **Kyknos**.

On the drum, a scene commonly thought to represent an incident in the story of **Alcestis**, wife of **Admetos**, who consented to die on behalf of her husband, and was rescued from the clutch of Death by **Herakles**.

**1207–1211.** On the base, **Nereids** riding on **Hippocamps** or sea-horses. On the drum, a group of standing figures. There is no clue to the subject represented.

**1212–1213.** On the base, **Victories** leading animals to sacrifice, namely, on the front face a ram, and on the second face a bull. On the drum a series of seated and standing figures, not identified, but possibly a group of **Muses**.

The more strictly architectural remains of the temple include the following :—

**1220.** Base, with stylobate and lowest drum of an unsculptured column. These fragments were found in their original position by Mr. Wood, and have been re-erected as found. They came from the column which was near the middle of the south (long) side of the temple.

**1223.** Ionic capital, placed on the top of a shaft, partly restored in plaster. The eye of the left-hand volute is left plain and unfinished, and shows the lines and compass points used in setting out the volutes.

### MISCELLANEOUS SCULPTURES.

This room also contains a certain number of sculptures, not connected with the temple of **Artemis**, which were found at **Ephesus** by Mr. Wood in the course of his search for the temple. They include :—

**1248–1249.** Parts of a frieze from the front of the stage of the Great Theatre, with reclining **Satyrs**.

**1253.** Unfinished relief of a **Triton**, blowing a shell. The subject is roughly blocked out, but is nowhere worked to its final surface.



**1288.** A piece of unfinished palmette moulding, showing how the pattern was marked out, and then worked in detail.

### GREEK PORTRAITS.

At the North-East corner is a group of **Greek portrait types**. Occasional portraits (such as the Pericles) are extant, derived from originals of the fifth century, but the art of strongly individualised portraiture was not developed before the fourth century, and it was still later that artistic types were devised for such subjects as Homer. It is probable that few of the portraits placed here can claim to be originals contemporary with the subjects, but they are for the most part copies of types that became current in the later Greek and Hellenistic periods. Near the door is—

**549.** Bust of **Pericles**, the Athenian statesman, under whose administration the Parthenon was erected and adorned by Pheidias and Ictinos. The subject is identified by the inscription Περικλῆς, and may be derived from a contemporary portrait by the sculptor Cresilas (fig. 34). It is doubtful whether the original was a terminal bust, as here, or a complete statue. The present example can only be a copy, but the style of the inscription appears to be not later than the second or possibly the third century B.C.

Plutarch explains the presence of the helmet by saying that it was worn to conceal the ugly shape of the head of Pericles, which, he tells us, was a subject of ridicule for the comic poets of the day (Plutarch, *Pericles*, 3). It is, however, more probable that the helmet merely denotes military rank.

Among the other portraits the following are of special interest:—

**1841, 1839.** Busts of **Demos-thenes** and **Aeschines**, the two antagonists in Athenian fourth-century politics.

**1857.** A fine portrait-head of **Alexander the Great** (fig. 35), probably of contemporary Greek work, found at Alexandria. This head shows finely the points recorded as characteristic of Alexander, namely, a lion-like mane of hair rising up from the forehead, a swimming eye, and a slight turn of the head to the left shoulder, in consequence of a wound. This inclination of the neck is said to have been imitated by the princes who shared the empire of Alexander



Fig. 34.—Bust of Pericles. No. 549.

(Plutarch, *Pyrrhus*, 8), and in later times was copied by Caracalla (see p. 91).

1859. An example of another type of the portrait of **Alexander the Great**, commonly known as the Azara type, from a bust thus named in the Louvre.

2001. This realistic portrait of an old woman has been identified by some critics as that of the old priestess Lysimache, by the sculptor Demetrius of Alopeke (early fourth century B.C.).

1852. Portrait head, probably of a poet, wearing an ivy wreath. An interesting example of half idealised portraiture of the Alexandrine period.

1825. Head of **Homer**. It need hardly be pointed out that



Fig. 35.—Alexander.

the bust is not an authentic portrait of the poet, if indeed he ever existed, but it is a comparatively late attempt, perhaps originated at Alexandria, to express the supposed appearance of the blind old man. Pliny, remarking on the habit of placing portraits of authors in libraries, says that fictitious portraits are invented where real ones do not exist, and our 'longing begets the faces that have not been handed down, as happens in the case of Homer.'

A statuette of **Socrates**, representing the philosopher in middle age, 11 ins. high (Plate VIII.). This is probably a truer and more lifelike portrait than any of the previously-known busts (such as no. 1837), and is also more nearly contemporary, dating apparently from about 300 B.C. Said to have been found at Alexandria: bought in 1925.

1838. **Antisthenes**, founder of the Cynic school of philosophy.

1843. **Epicurus**, founder of the Epicurean school of philosophy.

#### TYPES OF LATER GREEK SCULPTURE.

At the South-East corner of the room are groups of sculpture attributed to the schools of Praxiteles and Scopas (fourth century B.C.) and to the school of Pergamon (second century B.C.).

Among the busts of fourth-century type are :—

Bust of **Aphrodite**, a fine example of the Knidos type created by Praxiteles, and approaching more nearly to the original than other known examples (Plate IX.). Bought in 1924.

1600. A fine head of **Hermes**, or perhaps **Herakles**, from the Aberdeen collection. This head, which bears a striking resemblance to the Hermes of Praxiteles, has been claimed as another original work by the hand of that sculptor.

1860. Heroic head, with the forcible rendering of the muscles and free undercutting of the hair, characteristic of the Pergamene school of sculpture, as shown by the reliefs from the great altar, now at Berlin (see p. 81).

1731. Head of the young Herakles wreathed with poplar. Several replicas exist of this attractive work, which is thought to be copied from an original by Scopas. A complete statue of this type was formerly in the Hope collection at Deepdene.\*

Beside the door to the Ante-Room are :—

1538. Torso of Poseidon, as far as the knees, with plinth in form of ship's prow. Hellenistic period. From Cyzicus.

1301. Statue of Nikokleia, from the temenos of Demeter at Knidos (see below). The inscription on the base records that the statue was dedicated to Demeter, Persephone, and the ' gods beside Demeter ' by Nikokleia in pursuance of a vow.

Sir C. Newton suggested alternatively that this might be a figure of Demeter sorrowing and seeking for her daughter, or a priestess. The goddess searching for her daughter is described in the Homeric Hymn to Demeter as like an old unmarried woman, a nurse or house-keeper. The figure is certainly intended to be that of a person in sorrow.

[We pass from the Ephesus Room to the small Ante-Room, leading to the Archaic Room.]

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\* *Revue Arch.*, 5th Ser., vi., p. 460.

## ANTE-ROOM.

**1300.** On the east side of the Ante-Room is a seated statue of **Demeter** (Ceres) (Plate X.), found by Sir C. T. Newton in the sanctuary of Demeter at Knidos. The artist appears to have sought to represent the grief of the goddess for the loss of her daughter Persephone (Proserpine). The statue, which is of singular dignity and beauty, is usually assigned to the middle of the fourth century B.C.

The sanctuary occupied a narrow platform or terrace, at the foot of a cliff, on the south side of the acropolis of Knidos. A large number of votive objects were found in the sanctuary, including the calves and pigs shown on each side of the Demeter, and in the opposite case the fine votive figure of Persephone, no. 1302, and also certain votive objects, and imprecatory inscriptions on rolls of lead, shown in the room of Greek and Roman Life (p. 123).

On the opposite side are cases for the exhibition of statuettes and other small objects of marble.

[From the Ante-Room we pass through the Archaic Room (p. 2) to the Third Graeco-Roman Room, and first descend the circular staircase to the Basement and Gallery of Casts.]

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## THE ETRUSCAN BASEMENT AND GRAECO-ROMAN ANNEX.

These rooms contain a number of examples of Etruscan sculpture; and also Graeco-Roman sculptures and mosaics, for the most part of subordinate interest.

Visitors who wish to obtain a nearer view of the objects in the Annex should apply to the Keeper of the Department.

### ETRUSCAN SCULPTURES, ETC.

On the south side of the room (adjoining the Gallery of Casts):—

Relief from a sepulchral chest in alabaster, representing a conjugal pair in a cart on their journey to the underworld, a type only found at Volterra. Late Etruscan work. Given by Mrs. Lefroy, 1925.

Two sarcophagi found in a tomb at Toscanella (nos. 58\*, 59\*). No. 58\* has on the cover a recumbent figure with a two-handled cup; on the front is a relief of Scylla overpowering two men. No. 59\* has on the cover a draped woman reclining; on the front, relief of a bearded head in Phrygian cap between two boys riding on sea-



monsters. A third sarcophagus from the same site has on the cover an old woman; on the front, a mask (of Medusa?) between two dolphins.

**D799-800.** Two sarcophagi of terra-cotta, each with a recumbent figure on the cover. Late Etruscan work.

In the middle of the room :—

Four limestone chests of archaic Etruscan work, with scenes of banquets, hunting, etc., in low relief.

**61\*, 62\*.** Sarcophagus from the Tomb of the Chariots at Corneto (Tarquinii); placed upon it is the cover of another from the Grotta del Triclinio at the same place. On the front and back are scenes in relief from the Iliupersis (or Taking of Troy). At one end is a scene which appears to represent the quarrel of **Achilles and Agamemnon**; above this is an Etruscan inscription, much injured. At the other end, **Neoptolemos slaying Polyxena** (?). On the



Fig. 36.—Etruscan Sarcophagus.

cover is a woman holding a Bacchic wand and a two-handled cup; at her side a deer.

On the north side of the room :—

In the first bay is a reconstruction of the tomb known as the 'Grotta Dipinta' at Bomarzo, with facsimiles of the wall-paintings, which consist of figures of hippocamps, etc., and a highly conventionalised frieze of waves and dolphins. The sarcophagus, no. 55\* (Fig. 36), was found in the tomb.

Two sarcophagi (57\*, 56\*) found at Toscanella in the same tomb with nos. 58\* and 59\*. No. 57\* has on the cover a man reclining; on the front is a relief representing a winged male deity leading a chariot, attended by three lictors with *fasces* (the executioner's axe and rods), and a trumpeter; above this is an Etruscan inscription. No. 56\* has on the cover a recumbent man holding a bowl; on the front, two marine monsters in relief.

At the west end of the room is a sepulchral statue of tufa, containing the ashes of the deceased; further to the east, a sepulchral

urn in the form of a seated man, divided into two parts at the waist. On the wall between the bays are smaller Etruscan sepulchral urns with mythological reliefs.

In the fifth bay is a copy of a painted tomb with a central sculptured column, found at Vulci. The two crouching lions, now placed inside the entrance, originally flanked the tomb on the outside.

## GRAECO-ROMAN SCULPTURES AND MOSAICS.

These are grouped at the far end of the room, and include :—

49\*. A mosaic with a basket of fruit and an overturned basket of fish, eels, etc.

2215. This small relief, with two dogs attacking a boar, is one of the very few sculptures which belonged to Sir Hans Sloane, and thus formed the nucleus of the sculpture collections of the Museum.

2608. Console or keystone of an arch, with a figure of Victory.

53\*. At the end of the room is a portion of a large mosaic pavement found in 1856 in a Roman villa at Halicarnassos. **Aphrodite** is rising from the sea, seated in a large shell, supported by two Tritons. She holds a mirror in one hand, and wrings a tress of hair with the other.

Along the window-side of the room are miscellaneous Graeco-Roman sculptures and mosaics. Among the latter is (54\*) a mosaic, from the corridor of the Roman villa at Halicarnassos, with a bay wreath, containing words of good omen—'Health! Long life! Joy! Peace! Cheerfulness! Hope!'

On this side of the room are also four disks with Bacchic subjects in low relief. These disks are mounted on central pivots, and served as revolving shutters for ventilators.

A lead anchor found off the coast of Cyrene, inscribed with the name of 'Zeus the most high.'

The mosaic laid down on the floor was found in a Roman villa at Vienne (Isère).

In the Annex (see above) are Greek and Roman sculptures of inferior interest; among them, 2205, a relief in black granite from Canopus in Egypt, an early example of archaistic work, representing **Hermes** with lyre and caduceus. Also no. 1537, **Marsyas** tied to a pine-tree awaiting his punishment at the instance of **Apollo**.

In the fourth bay is a wooden wheel for raising water (68\*). It was found in the Roman workings of the Rio Tinto Copper Mine in Spain, and is an exceptional piece of ancient carpentry.

[A doorway on the south side of the room leads to the Gallery of Casts.]

## THE GALLERY OF CASTS.\*

The casts from sculpture here shown are designed to serve as a supplement to the series of original sculptures in the principal galleries. They consist of reproductions of typical works preserved elsewhere, and important as illustrating the general history of classical sculpture. The collection is, in the main, that which was formed by the late Walter Copland Perry at the Victoria and Albert Museum in 1884, and which was transferred to the British Museum, by the Board of Education, in 1907.

The series begins with the earliest works in the corner to the right of the entrance. The visitor then passes round the room with the left hand to the wall. The reliefs on the screens are, broadly speaking, a parallel series to the sculptures of the north side of the room, and the figures along the central gangway are a parallel series to those on the south or far side of the room.

The following are some of the principal objects in the gallery :—

Screen A 1. (1-5) Casts of sculptures excavated by Sir Arthur Evans in the Palace of Knossos, in Crete, assigned to the fifteenth century B.C. (see p. 152).

North-West Corner. (6) Bas-relief from the 'Gate of the Lions' at Mycenae (see p. 3). The lions stand, heraldically disposed, on each side of a column closely akin to some discovered in Crete. They were seen and mentioned by the ancient traveller Pausanias. 'Parts of the circuit wall are still left, including the gate, which is surmounted by lions. These also are said to be the work of the Cyclopes.'

Next in order are typical examples of archaic Greek sculpture.

At the west end of the north wall are : (9) the Artemis of Nikandra, found at Delos in 1878. A metrical inscription down the side records that the figure was dedicated to Artemis by Nikandra, daughter of Deinodikes. (22) An early statue from the Acropolis. (10) A colossal statue, probably one of the brothers Cleobis and Biton, from Delphi. (15) An early Apollo from Orchomenos.

To the east of the entrance are : (18) the Nike or Victory found in Chios, dating from 550 B.C. ; (91, 92) the Athenian Tyrannicides, Harmodios and Aristogeiton. The upper part of a warrior, found recently at Sparta, and believed to be Leonidas, the hero of Thermopylae. (94) Charioteer (the original is in bronze) from Delphi, commonly supposed to have been dedicated by Polykalos of Syracuse about 478 B.C. (96) Statue known as Apollo on the Omphalos, a figure akin to the Choiseul-Gouffier Apollo in the First Graeco-Roman Room (p. 89). The figure is so named because it has sometimes been placed on a sculptured 'omphalos' (or copy of the sacred stone of Delphi) found at the same time ; but whether this arrangement is correct is a matter of dispute.

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\* Described in the *Guide to the Collection of Casts in the Dept. of Greek and Roman Antiquities* (1913). Price 6d.

Screen A 2. Examples of early Greek reliefs. In the centre is (36) a bronze tripod panel from Olympia. It is interesting to compare the firm and unhesitating drawing of the established decorative forms with the weak and tentative outlines of the subject-group (Herakles and the Centaur). At one end of the screen is another early Apollo (16) from Tenos (cf. p. 9); at the other (31) a singular head of Iberian (?) style, found at Elche in Spain and now in the Louvre.

Screen B 1. Three early grave-reliefs with figures of men standing. At one end are (24, 25) two of the votive figures of women (perhaps priestesses) which were found in the excavations on the Acropolis at Athens. At the other is a base with reliefs of about 500 B.C., found at Athens, representing wrestlers, ball-players, etc.

Screen C 1. Two metopes from Delphi, one (42) representing the Dioscuri and the hero Idas driving cattle, from the Treasury of Sicyon, the other (52), from the Treasury of the Athenians, Theseus in converse with Athena. At one end is a coloured facsimile of one of the figures from the Acropolis; at the other, a base from Athens, found with the one mentioned above, on one side of which men are represented playing a game like the modern hockey.

On the upper part of the north wall are: (12) archaic reliefs from the temple at Assos in Asia Minor; (19) reliefs from one of the so-called Treasuries (or buildings appropriated to the purposes of the different states) at Delphi. The reliefs here shown have been attributed to the Treasury of the Siphnians. The subjects are the rape of the daughters of Leukippos by the Dioscuri (Castor and Pollux), and the War of the Gods and Giants.

At the back of Screen F is (93) the so-called 'Ludovisi Throne,' now in the Museo delle Terme at Rome, and a corresponding composition now in the Museum of Fine Arts at Boston, U.S.A. It is suggested by Prof. Studniczka, who has published an elaborate discussion of the whole (*Jahrb. d. arch. Inst.*, xxvi.) that the two objects are the halves of a sculptured altar, and that the principal reliefs deal with aspects of the myth of Aphrodite and Adonis.

We now come to the sculptures of more developed style, dating from the fifth and fourth centuries B.C.

Screen C 2. Two fine Attic grave-reliefs, viz. (186) relief of Hegeso, who takes a necklace from a box which is held by a servant standing before her; (185) relief of Ameinokleia, whose left sandal a maid adjusts.

Screen D 1. (187) Relief of Dexileos, a knight who fell in an action on Corinthian territory in 394 B.C.

Screens D 2 and E 1 and 2. Other Attic grave-reliefs of the fifth and fourth centuries B.C.

Screen F. Later Attic reliefs and stelae.

At the end of Screen D are (98) the Discobolos of Myron in the Vatican and (97) a reduced copy of the Discobolos in the Lancelotti Palace at Rome, which should be compared with the marble in the Second Graeco-Roman Room. It is to be noted that the Lance-



lotti replica gives the correct pose of the head (cf. fig. 38). Against the north wall adjoining are figures representative of Myron's group of Athena throwing away the flutes, and the Satyr Marsyas about to pick them up. Athena is represented by a statue at Frankfurt; Marsyas by a figure (99) in the Lateran Museum (see also a figure in the Bronze Room, p. 143).

At the east end of the room are replicas (120, 121) of the statue attributed to Polycleitos, known as the Diadumenos, a young athlete tying a fillet about his head (cf. p. 87). The one copy was excavated at Delos, and the other is at Madrid.

Here is also (118) the Naples copy of the companion work of Polycleitos known as the Doryphoros, a young spear-bearer.

Along the upper part of the north wall at the east end is (111) the West frieze of the Theseion at Athens, representing the battle of the Lapiths and Centaurs.

Next on the right are (133-136) reliefs from the balustrade which surrounded the platform on which stood the Temple of Wingless Victory at Athens. Victories are represented as leading a bull to sacrifice, decking a trophy, loosening a sandal, etc. Part of the frieze of this temple is in the Museum (see p. 50).

On the end wall, facing the gangway, are models and casts illustrating the sculptures of the Temple of Zeus at Olympia (about 460 B.C.).

The metopes show: (103) Herakles subduing the Cretan bull; (104) Herakles supporting heaven on his shoulders in relief of Atlas, who brings the apples of the Hesperides; (105) Athena seated, from a metope showing the slaying of the Stymphalian birds.

(100) The East pediment (see the reduced model) showed the preparations for the chariot race between Pelops and Oenomaos for the hand of Hippodameia, daughter of Oenomaos. The sculptures are assigned by Pausanias to Paionios, author of the Victory (see below, no. 130).

(101) The West pediment (see the reduced model) shows the battle of Centaurs and Lapiths in the presence of Apollo. This group is assigned by Pausanias to Alcamenes.

Screen G 1. (233) The so-called Ludovisi Medusa, which is in fact the head of a dying woman, of the Pergamene school of sculpture; (127) the Rondanini Medusa, in which the Medusa's mask is represented as of formal beauty, in place of the older and cruder form with protruding tongue.

Screen G 2. Reliefs in the archaistic (or imitation archaic) style. (Compare p. 86.)

At the end of this screen are (116) a head of Hermes in archaistic style, found at Pergamon and referred to an original by Alcamenes; and (129) a bronze head of Athena at Bologna, which has been associated with the Lemnian Athena of Pheidias.

Proceeding round the room, we pass:—

(130) Cast of a statue of Victory, by Paionios of Mende. Victory is supposed to be moving forward through mid-air. One foot rests

lightly on the back of an eagle, beneath which is a rock. On the pedestal was an inscription (see cast) recording that the Victory was offered as a tithe of spoil to Olympian Zeus by the Messenians and Naupactians, and that the sculptor was Paionios of Mende.

(141) Eirene and Ploutos (*i.e.* Peace, and Wealth, her child) by Kephisodotos, father of Praxiteles.

The reliefs in this corner of the room are from the tomb of Geul-Baschi, in Lycia. The wall of the enclosure (or *temenos*) of the tomb was covered with reliefs of a pictorial character. The scenes represented on the slabs here shown are (1) an attack on a city—presumably Troy; (2) the slaying of the suitors of Penelope, by Odysseus and Telemachus. The reliefs are probably of the middle of the fifth century B.C., and are now in Vienna.

(145) Hermes and the babe Dionysos. The marble original was found in the Temple of Hera, at Olympia, in 1877. The statue is assigned to Praxiteles, on the authority of Pausanias (V. 17. 3). The child on the left arm of Hermes is stretching out his hand to some object, probably a bunch of grapes, held out in the missing right hand of the god.

(146) Aphrodite of Knidos; from the Vatican replica of the statue of Aphrodite entering the bath, by Praxiteles. The statue, which was given by Praxiteles to the city of Knidos, is identified from coins. Another replica of the subject (147), from Munich, is in the middle gangway. Compare also the head in the Ephesus Room, p. 73.

The sculptures adjoining are connected with the group of Niobe and her children, which once stood in the Temple of Apollo at Rome. Whether the group was the work of Praxiteles or Scopas was a matter of controversy in the days of Pliny. The best known examples of the types of the group are now in the Uffizi Museum at Florence. The casts here shown are: (153) Niobe and her youngest daughter, from the Uffizi; (154) a replica of the head of Niobe, in the collection of the Earl of Yarborough at Brocklesby Park.

Proceeding along the south gangway we pass (156) the Aphrodite of Capua, (157) the Aphrodite of Arles and (221) the Aphrodite of Melos, popularly but inaccurately known as the Venus of Milo. The statue was found in the island of Melos (French Milo) in 1820, and is now in the Louvre.

The Belvedere Apollo (160) was found (perhaps near Antium) before A.D. 1500. It stands in the Cortile of the Belvedere at the Vatican. Correctly restored, it is probable that the god held a bow in the stretched-out left hand and a branch of laurel in the right.

No. 161, a statue of an athlete scraping the oil off his arm (Apoxyomenos), in the Vatican, has been supposed to be our chief authority for the style of the fourth-century sculptor Lysippos.

(269) The triangular tripod base, commonly known as the Altar of the Twelve Gods (in the Louvre), gives figures (considerably restored) of the twelve gods, grouped in pairs, viz., Zeus and Hera,

Poseidon and Demeter, Apollo and Artemis, Hephaestos and Athena, Ares and Aphrodite, Hermes and Hestia.

The following casts are from some of the best known works of ancient art. (162) The 'Ludovisi Ares' is seated in an easy pose, with a figure of Eros on the ground between his legs—perhaps after a work of Scopas. (235) The 'Borghese Gladiator' (Louvre) is a figure of an armed heroic warrior, probably in combat with a horseman. Signed with the name of Agasias of Ephesus (first century B.C.). (234) The group of Laocoon and his sons was found on the Esquiline Hill at Rome in 1506, and is now in the Vatican. A work of the Rhodian School, about 50 B.C.

(275) On the wall is a long frieze of the marriage procession of Poseidon (Neptune) and Amphitrite (at Munich). It has been identified as forming, with other reliefs in the Louvre, the sculptured decoration of an altar which stood before a temple of Neptune erected at Rome by Cn. Domitius Ahenobarbus in commemoration of a naval victory gained at Brindisi in 42 B.C.

(232) The colossal relief on the wall is a scene from the frieze of the great altar of Zeus at Pergamon, erected by Eumenes II. about 180–170 B.C. The subjects are taken from the war of the Gods and Giants. In this group Athena, crowned by Victory, slays a young Giant, for whom intercession is made by his mother Earth, half issuing from the ground.

The figures in front of the relief, namely, (227, 228) two Persians, (229) a dead Amazon, and (230) an old Gaul, are also from works of the Pergamene school. They are reproductions of figures in a series of votive groups dedicated by Attalus I. of Pergamon on the Athenian Acropolis (about 200 B.C.) in commemoration of a victory over the Galatians, or Gauls. (276) The dying Gaul (or so-called Dying Gladiator) on the opposite side is a work of the same school.

We return to the east end of the central gangway, and observe :—

(264) The bronze praying youth from Virunum (now at Vienna) was dedicated by two freedmen, whose names are engraved on his thigh. It is probably a 'Graeco-Roman copy, of the beginning of our era, from a Greek statue of a young athletic victor.

(148) The Satyr (or 'Faun'), in the Museum of the Capitol.

(150) The Apollo Sauroktonos of the Vatican represents Apollo as a youth idly trying to pierce a lizard with an arrow held in his hand. Derived from a work of Praxiteles, of which other copies exist.

(152) The running figure of Hypnos (Sleep) from Madrid is of the same type as the bronze head in the Bronze Room (cf. p. 142), and serves to give the correct pose of that work.

(107) The boy drawing a thorn from his foot is reproduced from a famous statue (in bronze) in the Museum of the Conservatori at Rome. A more realistic rendering of the same subject in marble may be seen in the Third Graeco-Roman Room (see below).

(165) The Venus dei Medici, in the Uffizi at Florence, is a statue which enjoyed extraordinary celebrity, on account of its supposed

merit, from the seventeenth century to the middle of the nineteenth century. It is one of a large number of replicas of an unidentified original.

Near the end of the central gangway are several typical archaistic figures, in which the peculiarities of archaic work are reproduced and accentuated by accomplished artists of much later date.

At the west end of the gallery are examples of sculpture of the Roman Empire.

(276) Augustus, in armour. A fine statue from Prima Porta, Rome.

(283) The large sarcophagus was formerly known as that of Alexander Severus. On the front is the scene of the discovery of Achilles among the daughters of Lycomedes, and on the other three sides are reliefs relating to the story of Achilles. On the lid are two recumbent figures of the third century. The sarcophagus was found in the sixteenth century on the Monte del Grano, near Rome, and was long reported by unverified tradition to have contained the Portland Vase.

(274-282) On the walls at the corner of the room are examples of Roman Imperial sculpture from the Arch of Trajan at Beneventum (erected 114 A.D.).

[We return by the staircase to the Third Graeco-Roman Room.]

## THE THIRD GRAECO-ROMAN ROOM.\*

The sculptures exhibited in this and the following rooms are of the mixed class which is known as **Graeco-Roman**. For the most part they have been found in Italy, and it is probable that the majority were made during the first centuries of the empire for Roman purchasers. In most cases they are not original works, but copies of works by the great Greek masters, as is shown by the numerous examples extant in different museums of the favourite types. Hence the Graeco-Roman sculptures are marked by facility and technical excellence of work rather than by the originality of an artist working at first hand.

The task of grouping the copies of each type, and of tracing and naming the lost originals from which they are derived, has for a long time exercised the ingenuity of archaeologists, but it is only in a few instances that fairly certain results have yet been obtained. Examples of attributions of sculptural types are now grouped

\* For a full description of the sculptures in the Graeco-Roman Rooms (including the Basement and Annex) see the *Catalogue of Sculpture*, Vol. III. (7s. 6d. Also sold in two parts at 4s. and 3s.).



in the Ephesus Room (see above) and the Second Graeco-Roman Room.

In examining the Graeco-Roman sculptures, the visitor must bear in mind that they have been considerably restored, in accordance with the custom formerly prevalent in Italy, and in particular that many of the hands, feet, noses, and attributes are recent additions. Such additions, which can usually be detected by differences in the colour and texture of the marble, must be mentally subtracted before one statue is criticised or compared with another. In many cases also the surface of the marble has been worked over to obliterate any trace of corrosion. This latter practice was especially mischievous, since it increases the difficulty of distinguishing Graeco-Roman works from original sculptures transported by the Romans from Greece to Italy, and obliterates the sculptor's finest touches.

On the left side of the room we note the following :—

**1745.** A **Satyr** figure playing on the flute. This figure, of which the lower part is in the form of a square term, has been called Midas, who according to Pliny was the inventor of the pipe with a side mouthpiece. As, however, the invention of the instrument is also assigned to Pan, the attribution is doubtful.

**1874.** Bust known as '**Clytie**,' the portrait of a woman of great beauty, with a slightly aquiline nose (Plate XII., fig. 1). The bust rises from the midst of the petals of a flower, and hence Mr. Townley called it Clytie, the name of a deserted love of the sun-god Helios, who was changed into a flower (Ovid, *Metamorph.* IV., 255–270). The head, however, is evidently a portrait, and the manner of dressing the hair shows that it belongs to the Augustan age. It may perhaps be the head of Antonia, daughter of Mark Antony, and mother of Germanicus. The combination of a bust with leaves or petals is not uncommon in later art, and has no particular significance.

Next to it is an archaistic relief of a warrior, from Rhodes. It will be observed that the type recurs in the more complete relief below (no. 750), with a woman making a libation to a deceased warrior.

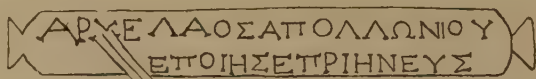
**2193.** Relief in a panel, with part of a Bacchanalian rout, including a Maenad in frenzy, and two young Satyrs.

**2154.** Dionysos receiving a libation from a Maenad, and two Satyrs, apparently an early example of decorative art, akin in its intention to the archaistic school of sculpture (see below, p. 86).

**1769.** Asiatic head, perhaps a personification of Persia. A similar headdress occurs on the Nereid Monument, the tomb of Payava, etc.

**2191.** A tablet in relief representing the **Apotheosis of Homer**. In the upper part of the scene are Zeus, Apollo, and the nine Muses on a hill in which is a cave. Beside it is a statue of a poet probably of some victorious poet, who dedicated the relief. In the lowest line of the relief, Homer is enthroned between kneeling figures of Iliad and Odyssey; behind him, with a wreath, are Time and the World (sometimes taken to be portraits of a

prince and princess of the Ptolemaic period); before him are personifications of History, Myth, Poetry, Tragedy, and Comedy; Nature, Virtue, Memory, Faith, Wisdom, stand in a group on the right. The relief is inscribed with the name of the sculptor, Archelaos, son of Apollonios, of Priene (fig. 37). Probably a work of about 130 B.C. It may be observed that the attitudes of the Muses are largely reproduced on the circular pedestal no. 1106 from



Ἀρχέλαος Ἀπολλωνίου ἐποίησε Πριηνεύς.

Fig. 37.—Signature of Archelaos.

Halicarnassos in the middle of the room. Both monuments are doubtless derived from some original famous in antiquity.

**2190.** Relief representing the visit paid by **Dionysos** to the house of a mortal, perhaps Icaros, an Athenian who received the god with hospitality, and was taught by him the art of making wine. Dionysos appears in his Indian form, bearded and corpulent, and accompanied by his train. In the background a Satyr is decking the house with festoons. This relief is interesting as one of the very few authorities for the appearance of an Attic dwelling-house, with its courtyard and outbuildings. The sculpture is of the later Attic school.

**2194.** A delicately executed relief, probably part of a Bacchanalian frieze, with a figure of a frenzied **Maenad** with the hind quarters of a slain kid.

**1567.** **Endymion** sleeping on Mount Latmos. Lucian describes him as sleeping on a rock, with his cloak spread beneath him, and his right arm bent upwards round his head.

**2200.** A circular disk with a relief representing Apollo and Artemis destroying the **children of Niobe**, as a punishment for the insolence of their mother. Many of the types occur elsewhere, and their persistent repetition proves that the figures must have been copied from a lost original of high reputation. It was independent of the famous group now at Florence, representing Niobe and her children, although in certain points it may have been influenced by it.

**1677.** **Cupid** sleeping, with the attributes of Herakles, his club, bow, arrows and lion-skin. The ancients delighted in such conceits as the present, to show the power of love over force.

**1596.** A head of Athena, from the Towneley collection. This head was formerly called, for fanciful reasons, Dione, the mother of Aphrodite.

**1899.** Bust of **Antinous** of Bithynia, favourite slave of Hadrian, who was drowned in the Nile about A.D. 130, during his master's journey in Egypt. According to some authorities his death was an act of self-sacrificing devotion. He was subsequently represented in deified form, in the present instance as Bacchus.

The face has always a beauty of its own, but with a sullen and sensual expression.

**1568.** **Actaeon** devoured by his hounds. He had discovered Artemis bathing, and in punishment was to be torn to pieces by his own hounds, who took him for a stag. The transformation is suggested by the stag's horns (which are, however, in this case a restoration).

**1720.** **Mithras** slaying a bull. Mithras was the Persian sun-god, whose worship became popular at Rome at the close of the Roman Republic. The bull which Mithras sacrifices in these groups, and the other accessories, are symbolical of animal life and reproductive power.

**1710.** Nymph of Artemis, seated on the ground as if playing with knucklebones. This figure was found in circumstances which seemed to show that it was part of the decoration of a fountain.

**1655.** A dancing Satyr with cymbals, from the Rondanini collection. The extremities of the figure are all restored, but the torso is noted for its anatomical skill.

**1756.** Figure from a group of two boys quarrelling over knucklebones. The boy is savagely biting the arm of his adversary.

**1768.** Ethiopian boy balanced on a small crocodile, with his legs in the air.

**1765 and 1766.** Two realistic statues of fishermen, with fish-baskets. Such representations of rustic life are believed to have been developed in the school of Alexandria.

**1755.** A figure of a young boy drawing a thorn from his left foot, over which he bends with an expression of pain and close attention. The subject also occurs in a well-known bronze in the Palace of the Conservatori at Rome (see a cast in the Gallery of Casts). In the bronze it is executed in a more formal and less realistic style, but it has been suggested that this is an archaistic adaptation of the Museum figure.

**1636.** Dionysos embracing a personification of the vine—not, however, the youth Ampelos (who according to the legend was converted into a vine), since the figure is female.

**2728.** A female (?) head, probably an imitation of archaic Greek work of about 500 B.C. It was probably brought from Greece by the traveller Philip Barker Webb early in the nineteenth century. *Presented by R. W. Webb, Esq.*

A figure of a **mourning woman** (Plate XI.), closely draped in a large mantle, and finely composed. The head apparently does not belong to the body, and although both appear to go back to Greek types of the early part of the fourth century, it is not likely that either is earlier than 100 B.C. To this date the plinth certainly belongs. On the base is inscribed the name of Maximina, wife (?) of Sextilius Clemens. From the collection of the Duke of Sutherland at Trentham Hall.

**1560.** Life-size statue of Artemis, with a deer in her left hand,

from Rome. When first discovered there were traces of blue paint along the edges of the drapery, in imitation of the archaic female statues, but these have now become invisible.

**1599.** *Hermes*, from the Farnese collection. Several replicas of this type exist, which must be derived from some well-known original, nearly akin to the *Hermes* of Praxiteles. In one instance (the 'Hermes of Andros') the type seems to have been employed to represent a dead person in heroified form.

It is to be observed that some of the sculptures grouped at this end of the room are in the **archaistic** style—that is to say, they are works of a comparatively late age (third to first century B.C.), deliberately reproducing the characteristics of an archaic period (the sixth and early fifth centuries B.C.). As a rule they copy and exaggerate the obvious features, such as the conventional treatment of the hair and folds of drapery, but fail to catch the archaic treatment of the eyes, nose, and mouth. In some cases, however, a question can fairly be raised whether a work ought to be assigned to the archaistic or the genuinely archaic group.

## SECOND GRAECO-ROMAN ROOM.

This small room contains Graeco-Roman or late works, which are believed to reproduce sculptural types of the fifth century B.C., including :—

**1609.** A square terminal figure of a bearded Dionysos, in the early manner.

**250.** Copy of the bronze *Discobolos* of Myron, an Athenian artist of the first half of the fifth century B.C. A young athlete is represented in the act of hurling the disk. He has swung it back, and is about to throw it to the farthest possible distance before him. We have an interesting opinion upon this statue by the ancient critic, Quintilian. He remarks that the laboured complexity of the statue is extreme, but anyone who should blame it on this ground would do so under a misapprehension of its purpose, inasmuch as the merit of the work lies in its novelty and difficulty. The head is antique, but later in type than the statue, and its position as set on the neck is incorrect. It ought to be as in fig. 38, representing a combination of the torso of the present figure with the head of the copy in the Lancelotti Palace at Rome. (Compare the reduced copy in the Gallery of Casts.)

**1754.** Statue of a youth, from the Westmacott collection. It is a graceful and pleasing figure, but weak in the anatomy and execution. It has been suggested that the figure ought to be restored with the right hand raised and placing a wreath upon the head, and that it may be a copy of the statue of *Kyniskos* (a



youthful pugilist at Olympia) by Polycleitos. Beside the figure is a fine replica of the head, from Apollonia.

**501.** Statue of an athlete binding a fillet (see below), a slighter and more youthful rendering of the subject than the *Diadumenos* of Vaison. From the Farnese collection.

**500.** Statue of an athlete binding a diadem round his head and believed to be a copy of the *Diadumenos*, by Polycleitos of Argos. Polycleitos was probably a younger contemporary of Pheidias, and was famous as the author of a methodical system



Fig. 38.—The *Discobolos* of Myron, with the head correctly restored (after Michaelis).

of human proportion. This figure was found in 1862 at Vaison, in Southern France.

**2729.** Head of an athlete of the *Diadumenos* type, and of Polycleitan character. Found at Corinth.

**1603.** A head of *Hermes* (?), a youthful ideal male head, somewhat severe in treatment. From the Chinnery collection.

[We pass by the opposite door to the First Graeco-Roman Room.]

## FIRST GRAECO-ROMAN ROOM.

Generally speaking the sculptures on the north side are derived from fifth-century types, those on the south from fourth-century originals.

Beside the door is (1569) a colossal bust of **Minerva**, helmeted. On the left is (1746) a **Canephora**,\* or basket-bearer. This figure was intended to serve an architectural function, and is a Graeco-Roman imitation of the Caryatids of the Erechtheion. One of the latter is exhibited in the Elgin Room (p. 47), and a comparison of the two figures gives a clear idea of the difference between Greek and Graeco-Roman art. The graceful spontaneity of the Greek maiden is in striking contrast with the formal convention of her Graeco-Roman counterpart.

Against the pilaster, 1753, figure of an athlete standing, preparing to throw the discos. Several replicas of this figure are extant, which point to a well-known original, but the sculptor has not been determined. The torso of this figure is ancient, but most of the rest is restored.

To the right of the room are the following in order:—

1656. A young **Satyr** playing with the boy **Dionysos**.

1578. **Venus** preparing to enter the bath. *Presented by King William IV.*

1574. The Towneley **Aphrodite** (or **Venus**), a half-draped ideal figure, found at Ostia. It is copied from a work of the school of Praxiteles.

1380. **Apollo**, the lyre-player (**Citharoedos**), standing in an attitude of repose, as if resting from his music. The figure, which was probably the temple statue, was found in the temple of Apollo at Cyrene in North Africa. It has been put together from 123 fragments, but is not otherwise restored.

[The door adjoining leads to the Director's Office.]

High up on this wall are three reliefs from Sarcophagi, of the second and third centuries A.D., viz. :—

2305. A long slab with figures of the nine **Muses**.

2301. Five of the Labours of **Herakles** in an architectural setting. The Labours represented are: the Cretan Bull, the Horses of **Diomedes**, the Amazon **Andromache**, the cattle of **Geryon**, and **Cerberus**.

2306. Slab with **Apollo**, **Minerva**, and the **Muses**, the latter wearing each a feather plucked from the **Sirens**, when the **Muses** had overcome them in a contest of music.

To the left of the door:—

208. Head of **Apollō**. The sharply-cut outlines of the features

\* Greek *Κανηφόρος*. Lat. *Canephora*.

and the wiry character of the hair suggest that this head is a copy of an archaic work in bronze.

**1606.** Statue of Dionysos draped and bearded, much as he appears on the relief **2190** in the Third Graeco-Roman Room.

**1747.** Heroic figure, from the Farnese collection.

**1545.** Statue of Demeter-Isis, representing both goddesses.

Against the pilaster, **209.** Statue of Apollo, formerly in the collection of Choiseul-Gouffier, for many years French Ambassador at the Porte. The missing left hand held some attribute, perhaps a branch, for which there is a mark of attachment by the left knee. The right hand, which rested on the stump beside the right leg, seems to have held a strap. Apart from its somewhat formal beauty, this statue is interesting because it is one of several replicas of a lost original of the period of transition from archaic to fully developed art, and is presumed to be the work of some famous sculptor, perhaps Calamis. Two replicas of the head, the existence of which proves the popularity of the original work, are also exhibited beside it (nos. **210**, **211**).

[We leave this room by the East door and enter the Gallery of Roman Busts.]

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## GALLERY OF ROMAN BUSTS.\*

The portrait sculptures are arranged along the North side of the gallery, from west to east in chronological order.

The long series of imperial portraits from the fall of the Roman Republic to the middle of the third century makes a vivid commentary on the histories of the time. For the most part the identification of the busts is based on the evidence of the coins, either directly, or by comparison with other busts thus identified, and in the case of the more distinctive portraits no uncertainty need arise. There is more difficulty with the portraits of infrequent occurrence, and with the subordinate members of the imperial families. In their case the difficulty is increased by the tendency of the artists to make all members of a family approach to the family type. The successors and kinsmen of Augustus are assimilated to the Augustan type, in the same way that the successors of Alexander are given Alexandrine features and hair. On the wall above the busts are reliefs from Sarcophagi, etc., of the Roman period, approximately corresponding in their dates with the busts below.

The series begins on the right of the door. The following are specially noteworthy :—

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\* The busts are fully described in the *Catalogue of Sculpture*, Vol. III. (7s. 6d.), Part VII. (sold separately at 4s.).

**1870.** Caius Julius **Caesar**, the consummate soldier, statesman, and man of letters. Assassinated, 44 B.C. A striking bust of 'Caesar with the falcon eyes' (Dante). (Plate XII., fig. 2.)

The face appears to have suffered from a drastic cleaning with chemicals and from other re-touchings, but the treatment of the untouched portions confirms the authenticity of the work, which has been questioned by recent critics.

**1876, 1877, 1879.** Three heads of **Augustus**, the founder of the Empire, the gracious patron of Virgil, and the ruling Emperor at the time of the birth of Christ.

He was born 63 B.C., became emperor 29 B.C., and died 14 A.D. He assumed the title of Augustus, on the petition of the Senate in January, 27 B.C. An inscribed pedestal shows his name as Caesar, in the previous year 28 B.C., which was the 6th consulship of Augustus and the 2nd consulship of Agrippa. In no. 1876 he appears as a youth. In the others he is in his prime. No. 1877 is a powerful portrait, and was once the property of Edmund Burke.

**1155. Claudius.** He was specially noted for the uncouthness of his deportment and gestures, but we are told that when quiescent he was not wanting in authority and dignity. Born 10 B.C., emperor 41 A.D. Died (it was supposed by poison) 54 A.D.

**2275** (on the wall above). A fine and characteristic pair of Roman medallion portraits of a man and woman, named in the inscription as **Lucius Antistius Sarculo**, master of the Alban College of the Salian priesthood, and **Antistia Plutia**. The tablet was dedicated by two of their freedmen, Rufus and Anthus.

**1988.** (Against the pilaster.) A female portrait statue, finely draped and composed, sometimes taken for the empress **Livia**, but perhaps representing a priestess.

**1890. Vespasian**, a soldier, raised to the throne by his troops. A man of rough and shrewd character, a good commander and administrator. Born 9 A.D., emperor 69–79 A.D.

Next is **Titus**, a good bust from Utica in North Africa. Titus, born 41 A.D., emperor 79–81 A.D., was a beloved prince, but is most familiarly known as the stern captor of Jerusalem.

On the wall above, a recently acquired relief shows the family of **Lucius Ampudius Philomusus**, a corn-merchant, and the freedman of Lucius Ampudius jointly with his wife. From the Porta Capena at Rome.

**1893. Trajan**, soldier, statesman, and administrator. Born 53 A.D., emperor 98 A.D. He died in Cilicia. 117 A.D.

**1896**, a bust, and **1381**, a statue, are portraits of **Hadrian**, the skilled administrator, indefatigable traveller, and scholarly patron of the arts. Born 76 A.D. Emperor 117–138 A.D. In this statue Hadrian is dressed in civil costume. Another statue by the door of the Reading Room shows him in armour. It will be observed that Hadrian is the first bearded emperor. His biographer, Spartian, suggests that he allowed his beard to grow to conceal certain natural



blemishes, but the explanation seems unnecessary, as the change of fashion became general about this time (120 A.D.).

**1925.** Bust of a lady named **Olympias** (not otherwise known), dedicated, as shown by the inscription on the base, by her freedman Epithymetus. It is of the period of Trajan.

**1901, 1463.** **Antoninus**, surnamed **Pius** on account of his devotion to the memory of Hadrian. Born 86 A.D. Emperor 138–161 A.D. 'The consent of antiquity plainly declares that Antoninus was the first and, saving his colleague and successor Aurelius, the only Roman emperor who devoted himself to the task of government with a single view to the happiness of his people' (Merivale).

Above, **2317.** Relief from the sarcophagus of **Sallustius Iasius**, with figures of winged Cupids playing with armour.

**1907, 1464.** Two heads of **Marcus Aurelius**, emperor and stoic philosopher, author of the 'Meditations.' Born 121 A.D. Emperor 161–180 A.D. In one of the two heads (**1907**) he wears a wreath of corn and a veil, as a member of the sacred college of the Arval Brothers.

Above, **2593, 2594**, are two of the Corinthian pilaster capitals which formerly belonged to the upper internal order of the Pantheon at Rome.

Between them is **2299**, a graceful frieze of recumbent Amazons, from the front edge of the cover of a sarcophagus.

**1913.** Bust of the infamous tyrant **Commodus**, son of Marcus Aurelius. Born 161 A.D. Colleague with his father, 176 A.D. Sole emperor 180 A.D. Murdered by members of his household, 192 A.D.

**1916.** **Septimius Severus**, who died at York, 211 A.D.

**1415.** (Against the pilaster.) A finely draped female portrait statue, probably of the time of Hadrian.

**1917.** Head of **Caracalla**. Born 188 A.D. He was a colleague in the empire with his father Septimius Severus and his brother Geta. On the death of his father he murdered his brother with his own hand (211 A.D.) and so became sole emperor (cf. p. 120). The neck is slightly inclined to the shoulders. We are told by the emperor's biographer, Aurelius Victor, that he had been induced by flatterers to believe that when he frowned and turned his head he made himself resemble Alexander the Great.

**1921.** Head of **Gordian** the elder (150–238), who only reigned three weeks; this bust must be much earlier than the date of his reign. Next to it is a bust, bought in 1927, which may perhaps represent Gordian at a more advanced age.

[The Roman mosaics on the upper part of the wall of this gallery, and the various Roman and other remains which stand opposite to the busts, have been found in this country, and are therefore included in the collections of the British and Mediæval Department.]

[On leaving the Roman Gallery by the East door, we turn to the Hall of Inscriptions, on each side of the entrance to the Reading Room.]

## HALL OF GREEK AND LATIN INSCRIPTIONS.\*

In this Hall are selected Greek and Latin Inscriptions, remarkable either for their scripts, or for the historical interest of their subject matter. Full information and extracted sentences will be found on the labels.

In the East or right half of the Hall, Greek inscriptions are arranged, in approximate order of date, between the windows and the door of the Reading Room. The following are of special interest :

**886.** A decree passed in the names of the convention of the Halicarnassians and Salmakitians, and **Lygdamis** the tyrant, about 455 B.C., for the purpose of regularising and confirming the possession of real property at Halicarnassos.

**37.** Epitaph in elegiac verse, on Athenians who fell in battle before **Potidaea**. Potidaea was a town in the Thracian peninsula, and tributary to Athens. With the help of Corinth it revolted in the summer of 432 B.C. The Athenians sent an expedition to Potidaea, which gained a victory ; but only with the loss of the commander Callias and 150 men, who are here commemorated [Thucyd. i. 63 ; Grote, vol. iv. chap. 47].

**38.** Roll of names of Athenians who had fallen in battle, grouped by tribes.

On the floor are a group of important documents relating to Athenian finance ; copies of two letters (**487, 489**) addressed by the Emperors Hadrian and Antoninus Pius to the city of Ephesus.

On the South side of the East half of the Hall :—

**811, 812.** Two tablets with objects of the toilet, dedicated by Anthusa and Claudia Ageta. For a further account, see p. 121.

**171.** A Greek inscription from Thessalonica, containing the names of certain civic magistrates, styled 'Politarchs,' an uncommon local title, accurately quoted by St. Luke (*Acts* xvii. 6, 8). The inscription opens Πολειταρχούντων Σωσιπάτρου κ.τ.λ. It gives the names of six Politarchs, together with a steward and gymnasiarch.

A cast of an inscription forbidding Gentiles to approach within the railing of the inner enclosure of the temple at Jerusalem, on pain of death (*Acts* xxi. 28, 29 ; Josephus, *de Bello Jud.* v. 5, 2).

In the west (or left) half of the Hall, Greek inscriptions are continued.

**1002.** A tall marble slab from Sigeum, in the Troad, inscribed with the record of a dedication by Phanodicos of Proconnesos, and

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\* The labels are reprinted, with additional matter, in the *Guide to the Select Greek and Latin Inscriptions*, 1917, price 6d. The Greek Inscriptions have been published in the *Ancient Greek Inscriptions in the British Museum*, Parts I.—IV. (1879–1916), £5 10s. The greater part of the collection is only accessible to persons desiring to make special studies.

giving the name of an artist, Aisopos. The inscription is written *boustrophedon*; that is, alternately from left and right (see p. 5).

**399-402.** Pier (*parastas* or *anta*) of the temple at Priene, in Asia Minor, with inscriptions relating to Alexander the Great, and his successor Lysimachos. The large inscription at the top is the dedication of the temple to Athena Polias by Alexander (*circa* 334 B.C.), mentioned above, p. 61.

ΒΑΣΙΛΕΥΣ ΑΛΕΞΑΝΔΡΟΣ  
ΑΝΕΘΗΚΕ ΤΟΝ ΝΑΟΝ  
ΑΘΗΝΑΙΗ ΠΟΛΙΑΔΙ

Βασιλεὺς Ἀλέξανδρος ἀνέθηκε τὸν ναὸν Ἀθηναίῃ Πολιάδι.

This pier is crowned with a cast of the capital. The original capital is in the Mausoleum Room.

On the West wall, and on the right return face of the pier, is an elaborate series of documents relating to boundary disputes between Priene and Samos, inscribed for permanent record by the Prienians on the walls of the temple of Athena Polias.

**343.** The square shaft on the floor contains a copy of a decree concerning a national subscription in aid of the Rhodian navy, at a time of grave emergency—perhaps about 200 B.C. The decree occupies half a column, and is followed by the names of the subscribers with their respective contributions on the remaining three and a half columns. *Presented by H.R.H. the Prince of Wales, 1873.*

On the North wall, the large upper inscription (No. 481), which formed the sloping wall flanking the south entrance in the Great Theatre at Ephesus, contains documents relating to gifts and bequests by one Caius Vibius Salutaris (A.D. 104) to the city of Ephesus. The gifts consist partly of gold and silver images of Artemis and other subjects, and partly of a capital sum of money to provide annual doles on the birthday of the goddess. Curious conditions are laid down as to the carrying of the images in procession from the temple to the theatre to attend assemblies or games. The images are to be taken by way of the Magnesian gate to the theatre and thence to the Coressian gate. From the topographical information thus given, Mr. Wood obtained the clue by which he found the temple site.

#### LATIN INSCRIPTIONS.

**113\*.** On the floor is a cast of an inscription in very early Latin. The original was excavated in May, 1899, in the Roman

Forum. It was found, with other early remains, beneath a piece of black pavement, which some have identified with the *niger lapis*, supposed in antiquity to mark the position of the grave of Romulus. Presented by *H.M. Queen Victoria*.

On the East wall are selected Latin Inscriptions.

## SCULPTURES.

This room also contains sculptures, mainly of a decorative character and subordinate interest.

Beginning on the left of the entrance are :—

**1638.** Statue of **Ariadne**, the spouse of Bacchus, with Bacchic emblems.

**1906.** Statue of **Marcus Aurelius**, in civil costume. A feeble work, obtained by the British at the capitulation of Alexandria (1801).

On the left of the door of the Reading Room is :—

**1895.** **Hadrian** in armour. His cuirass is richly decorated with reliefs.

In the middle of this half of the room is :—

**2502.** A large marble vase with reliefs representing Satyrs making wine. Found in the Villa of Hadrian at Tivoli.

In the right or East half of the room are :—

**1943, 1404.** Two Roman portrait statues, unknown.

A series of Roman sepulchral *cippi*, square urns with the sepulchral inscription surrounded by decorative sculpture, often of rich design. See, for example, the *cippus* (No. **2350**) erected to Agria Agathe by her heirs.

See also (**1944**) a poor statue of Septimius Severus (?) from Alexandria; and (**1685**) a figure of **Thalia**, the Muse of Comedy.

In the middle of this half of the room are :—

**1886.** An equestrian statue, restored as the Emperor **Caligula** (A.D. 37–41), but probably a work of a later period; (**1719**), a seated **Sphinx**; (**2131**), a group of two dogs and other decorative subjects.

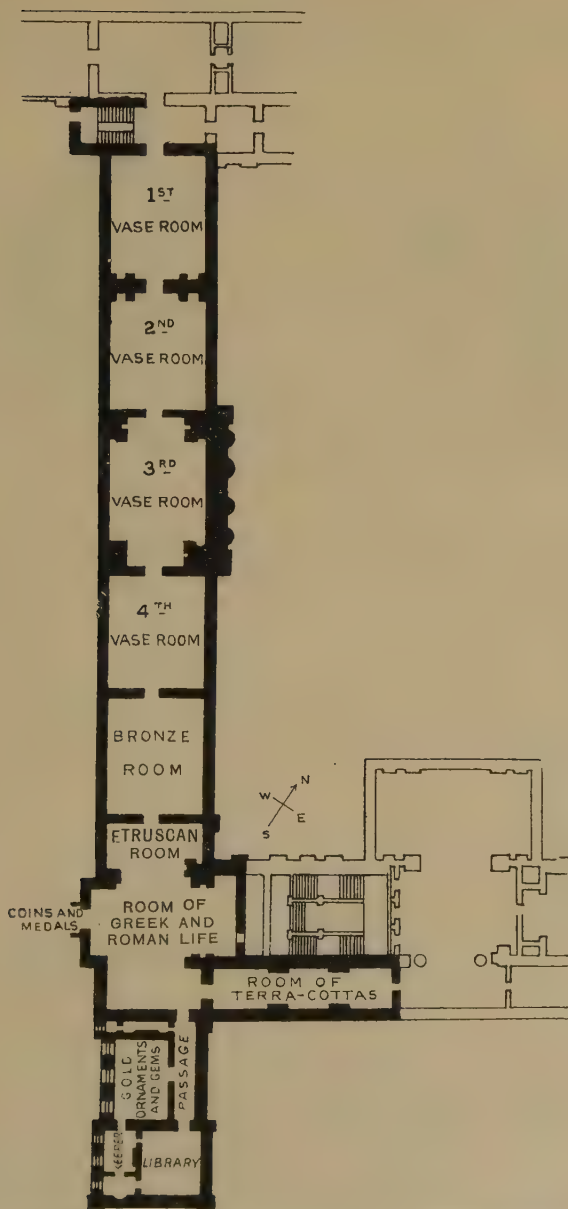
**1721.** A group of **Mithras** slaying the bull (compare p. 85), dedicated by one Alcimus, the slave bailiff of Livianus, who has been identified as an officer of Trajan, in fulfilment of a vow. A work of the second century after Christ.

The sun-cult of the later Roman Empire is further illustrated by two basalt reliefs from Mesopotamia covered with inscriptions.

[In order to visit the collections of smaller antiquities on the upper floor, the visitor must ascend the principal staircase, and turn to the right at the head of the stairs to enter the Room of Terracottas.

In the Room beyond that at the head of the staircase are the collections of the remains of Roman civilisation, found in this country, and therefore forming a section of the Department of British and Mediaeval Antiquities.]





DEPARTMENT OF GREEK AND ROMAN ANTIQUITIES, BRITISH MUSEUM.  
PLAN OF UPPER FLOOR.

## UPPER FLOOR.

## ROOM OF TERRACOTTAS.\*

The specimens in this room illustrate the art of working in terracotta (that is, 'baked clay') as practised by the Greeks and Romans from the beginning of Greek art onwards to the time of the Roman Empire.

As might be expected from the nature of the material and the small scale of most of the works with which we are concerned, the terracottas show a slighter and often a more playful manner when compared with the formal and deliberate work of the sculptor in marble. It is to this fact that a collection of terracottas owes its special charm. The works individually are for the most part unimportant, and made half-mechanically in great numbers, but it is seldom difficult to understand the intention of the artists or to sympathise with the grace and humour of their productions.

The smaller terracottas are, for the most part, derived from the tombs or from the shrines of certain divinities. In the tombs the original intention was probably to bury the terracottas as substitutes for more valuable offerings for the benefit of the dead, or as votive offerings to the gods of the lower world. But it is hard to see how this applies to the statuettes of a later time, such as those of Tanagra and Eretria, where the original intention must have been almost forgotten, and where the terracottas were buried, like the vases and ornaments, as part of the furniture of the tomb, but without any special significance. In some cases the objects buried must have been merely children's toys.

In the shrines of divinities the usual objects are of a votive character, consisting of figures of the divinity, or by the process of substitution already mentioned, representations in clay of acceptable offerings.

The principal methods employed are the following:—

(1) Figures of men, horses, etc., are rudely modelled in soft clay rolled in the hands, as children work with dough, and roughly pinched to the desired shapes.

(2) Figures are built up with clay and carefully worked like a sculptor's model. Figures thus made are comparatively rare, and are usually works of the larger and more individual kind.

(3) Figures and reliefs are made from moulds. Most of the smaller objects in terracotta are made in this way. The original model was first prepared in wax or clay. From this a mould was

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\* The Terracottas are described in the *Catalogue of the Terracottas*, by H. B. Walters (1903), (35s.). A copy can be borrowed from the Warder in charge.

taken by squeezing clay on the model. This mould was baked and copies could then be readily taken from it. As may be seen on the many moulds exhibited (cf. fig. 39), in most cases the front of the

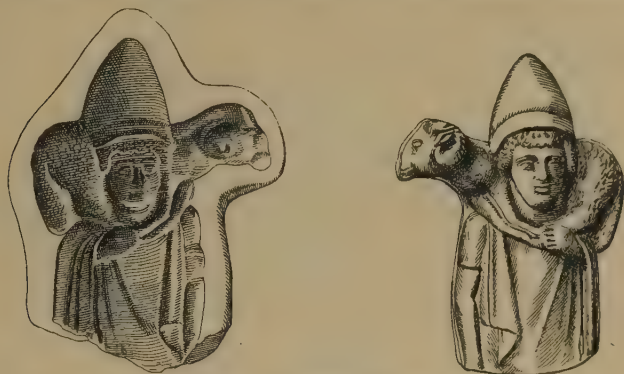


Fig. 39.—Mould and Cast.

figure is alone moulded. The irregular edges of the mould show that it was seldom prepared to fit to an opposite piece, as is necessary for casting a figure in the round. The simpler plan was usually adopted of pressing the clay into the mould and roughly finishing the back by hand. After the cast was removed from the mould finer details, such as the eyes, hair, etc., were often touched with a tool to give increased precision. In the reliefs the same method may be followed of using a mould, or occasionally the slab of clay may be cut out and worked by hand.

The arrangement on both left and right proceeds in historical order, beginning with the Eastern door by which we enter.

On the left side of the room, in Cases 1-24, are displayed terracottas found in Cyprus, Greece, and in Asiatic and African Greek colonies. On the right side of the room, in Cases 25-48, are terracottas which have been found in Italy and Sardinia, but chiefly on sites where Greek influence had prevailed.

Wall-cases 1-9 contain terracottas of the pre-historic and archaic periods, namely:—

Case 1. Terracottas of the **Mycenaean** or **Aegean** period, from Cyprus (cf. p. 9) and Rhodes. These are rude and highly conventional renderings of human forms (fig. 40). Below are figures from Cyprus, modelled in primitive fashion, belonging to the **Early Iron Age**.

Cases 2-5. Terracottas from **Cyprus**. Some of these are in the Cypriote style, which is partly Phoenician and partly local, but



Fig. 40.—  
Primitive  
Terracotta.

the later specimens are purely Greek. Among the Cypriote examples are fragments of drapery from a large figure, painted with figures and patterns imitating embroidery, also small figures wearing elaborate imitations of jewellery. The examples in which the Greek influence is dominant are in Case 5.

Cases 6, 7. Figures derived from the early cemeteries of **Kameiros** in Rhodes. Many specimens are votive figures of deities. With these are a few grotesque subjects and others taken from life.

Case 8. A series of archaic reliefs from **Melos** includes :—

B 362. **Eos** or **Aurora** carrying **Kephalos** in her arms.

B 363. **Thetis**, the sea-goddess, seized by **Peleus**. The lion represents one of the transformations by which the goddess sought to evade her suitor. By a convention accepted in archaic art, moments properly consecutive are shown as if simultaneous.

B 364. **Bellerophon** on **Pegasus** (?) attacking the Lycian **Chimaera**. The horse of **Bellerophon** must be **Pegasus**, although no attempt is made to express the wings, partly because of the difficulty of adjusting them to the composition.

B 365. **Perseus** riding away on horseback with the head of the Gorgon **Medusa**, freshly decapitated. From the neck issues **Chrysaor**, a monster who sprang simultaneously with **Pegasus** from the body of **Medusa**. **Pegasus** is not shown.

B 374. **Scylla**, with the dogs' heads springing from her waist.

B 367. A man grasping a lyre, on which a woman is playing ; perhaps the poets **Alcaeus** and **Sappho**.

Case 9. Archaic figures, mainly of deities, from Greece.

The remainder of the central division (Cases 10–16) contains Greek terracottas of the fine period, especially from **Tanagra**, a small town of Boeotia, and from **Eretria**, in the island of Euboea. (Plate XIII.) The objects in this block may be assigned generally to the fourth century B.C.

It would be an error to seek for any deep religious or symbolic meaning in this group of dainty and attractive figures. With the exception of **Eros**, **Seilenos**, and the like, definite mythical or legendary persons are seldom represented. We have rather the characters of daily life. Sometimes they are generalised and idealised, as with the graceful and charming but (in respect of their intention) slightly monotonous figures of standing maidens. Sometimes, on the other hand, we have representations of daily life, in which the peculiarities of the subject are enforced with spirited humour. Compare the old nurse and child (C 279), and the companion figure of a nurse standing with an infant.

The third division (Cases 17–24) on the left side of the room contains later Greek statuettes from various Greek sites, especially in Asia Minor. Among them may be noted :—

Case 17. C 529. A pleasing group of two women, seated together on a couch conversing.

Case 18. C 406. **Satyr** playing with young **Dionysos**, and



holding up a bunch of grapes, perhaps intended as a caricature of the Hermes of Praxiteles.

In this division are also :—

Case 20. A series of heads, of fourth century and third century types, from Asia Minor.

Case 21. Terracottas of a late period from Naukratis and the Nile delta, mainly votive or grotesque. A young Satyr, holding out a bunch of grapes to the boy Dionysos, may be compared with the example of the same subject mentioned above.

Cases 22–24. Statuettes of the period of decline, from Thapsus, Cyrene, and Teucheira in North Africa. The graceful draperies and playful motives of the terracottas of an earlier period still survive, but the work is rougher, the colouring is more careless, and sometimes the heads and bodies (which were separately moulded and stuck together) are ludicrously disproportioned.



Fig. 41.—Terracotta antefixal ornament from Cervetri.

On the opposite (or North) side of the room the arrangement is in like manner chronological, beginning near the East door with Case 48.

The first division (Cases 48–41) contains terracottas of an architectural character, mainly from Italian sites. It includes :—

Architectural fragments from Cervetri and Civita Lavinia (fig. 41).

A series of large terracottas, with Gorgons' heads and other subjects, which served as antefixes ; that is, to mask the ends of tile ridges on a roof. They were found at Capua and Tarentum.

In the middle of the room (B 630) a large terracotta **sarcophagus**\* found at Cervetri, of the archaic period. A man and woman recline on the cover. The woman is draped and wears thin embroidered stockings beneath her sandals. The four sides

\* See *Terracotta Sarcophagi, Greek and Etruscan, in the British Museum*, by A. S. Murray, folio, 1898 (28s.).

of the chest are decorated with subjects in low relief. Front side : A battle. Rear side : A man and woman recline at a banquet, as on the lid above, attended by three cupbearers and a musician. At each end is the furniture of the banquet on tables; wreaths, mirrors, and keys hang on the wall. At one end is a scene of leave-taking by warriors, and at the other are two pairs of mourning women.

The Etruscan inscription has not been interpreted, and some critics have questioned the authenticity both of the inscription and of the sarcophagus, since it is clear that the two cannot be separated. For these doubts, however, there are no valid grounds.

In the next standard case is a reconstruction of a wooden building at Civita Lavinia (Lanuvium) faced with painted terracotta. Parts of one side and of a gable-end are shown. Water-colour sketches show the supposed treatment of the angle and the general form of the building. Fragments of other architectural terracottas are also in this case.

The table case contains in its upper part fragments of terracotta reliefs from Locri (South Italy), in delicate archaic style. The subjects appear to be connected with the rape of Persephone and the making of offerings to the infernal deities. At one end is a group of statuettes, signed with the names of the makers, in the clay, while still wet—Meno(philos), Patrophilos and Leonteus.

A series of ancient moulds for terracotta figures, from Tarentum. Plaster casts, taken from each mould, are exhibited beside the originals. The series can hardly be older than the fourth century.

Cases 40-33. The central division contains terracottas from Tarentum, Capua, and other Italian sites, from the archaic to the Graeco-Roman period. The best examples are from Sicily (Cases 33-34).

Cases 32-25. The last division contains terracottas of the later Greek and Graeco-Roman periods, often noticeable for their bright colours and extravagant decoration.

Case 31. Five figures may be noticed in pink drapery, all of which have been produced from the same mould; but the heads have been posed, and the arms attached, in different attitudes.

In the middle of the room at this end is (D 786) the sarcophagus of a lady, named in the inscription '**Seianti Hanunia**, wife of Tlesna.' She reclines on the cover gazing into a mirror which lies within its open case. Her earrings are painted to imitate amber set in gold, and some of the six rings on her left hand appear as if set with sards. Suspended from the walls of her tomb were vases and other objects of silver and silver gilt, including a mirror and strigil, which, however, were only of the nature of sepulchral furniture. The date is fixed, by coins discovered in a companion sarcophagus now at Florence, about the first half of the second century B.C. From Chiusi.

Two upright cases, also in the middle of the room, contain some large terracotta statues. These are part of a series which were

found together in a dry well near the Porta Latina at Rome, about 1765, and were mended and restored by the sculptor Nollekens. In one case are also large vases, floridly decorated with accessory figures of terracotta.

## THE TERRACOTTA ANNEX.

The South Wing of the Room of Greek and Roman Life is an annex of the Room of Terracottas, its wall-cases being mainly devoted to decorative terracotta reliefs. It also contains miscellaneous antiquities.

Cases 69-88. A series of **terracotta slabs**, with moulded reliefs, used for the decoration of walls of houses. In most of the panels are holes made in the soft clay for the nails with which the reliefs were fixed. The methods of production were substantially those already described in the introduction to the Terracotta Room. The date assigned is the close of the Roman Republic and beginning of the empire, as may be inferred from the fact that some of these panels were found at Pompeii. In several cases also they have the names of Roman artists, *e.g.*, in Case 70 of Marcus Antonius Epaphras (D 626).

The subjects are in part purely conventional and decorative ; in part mythological ; in part derived from life. The following are worthy of note :—

Case 69. View of a colonnade, with a Bacchic term (such as that in the second Graeco-Roman Room), a prize vase, and a statue of a boxer with the palm branch of victory. (D 632.)

Cases 73-74. Frieze with the four **Seasons**. Summer with corn ; Autumn with kid and fruits ; Winter with a wild boar and game ; Spring with flowers. (D 583-5.)

It is interesting to note, as an example of the adoption of designs for different purposes, that these figures occur on a vase of Arretine ware in the Fourth Vase Room (see p. 204).

Case 74. The infant **Zeus** (his name is inscribed), and the Cretan Curetes, who clang their armour to prevent his cries being heard by his father, Cronos. (D 501.)

Case 75. **Theseus** (his name is inscribed) raising the rock, beneath which the weapons of his father Aegeus were concealed. (D 594.)

Case 77. **Athena** directing the construction of the ship Argo for the voyage of the Argonauts in quest of the Golden Fleece. (D 603.)

Case 78. **Dionysos** visiting Ikarios. (D 531.) This is interesting as an abridged rendering in terracotta of the marble relief (No. 2190) in the Third Graeco-Roman Room (see above, p. 84).

Case 83. A Roman burlesque imitation of a hieroglyphic inscription. (D 639.)

Cases 83-86. A series of panels with figures of Victories sacrificing bulls.

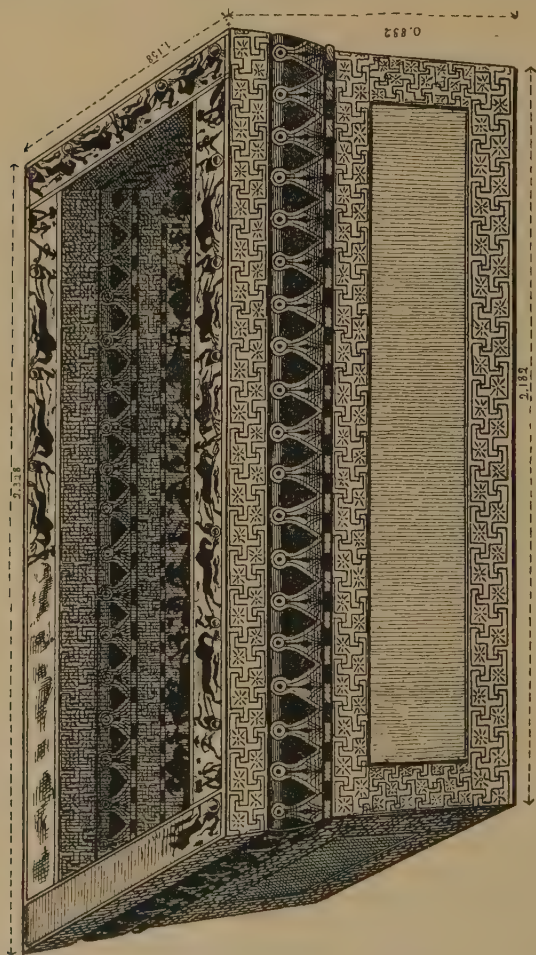


Fig. 42.—Sarcophagus from Clazomenae.

Case 86. A comic scene on the Nile with Pygmies and Nile animals. (D 633.)

### MISCELLANEOUS ANTIQUITIES.

Table-case L contains objects carved in bone, ivory, amber, and other materials, and in a glass shade above are ivory busts and statuettes.



The ivories are of all periods of Greek and Roman art ; those of the Mycenaean period are exhibited in the First Vase Room, and the Etruscan ivories in that section (see below, p. 138).

On the western side of this annex are two standing cases, containing the body and cover of a large terracotta sarcophagus from Clazomenae,\* a town at the entrance of the Gulf of Smyrna (fig. 42). The sarcophagus is richly adorned, both within and without, with geometric patterns and figure-subjects. With its long, crowded friezes it is a characteristic example of the early art of Ionian Asia Minor. Its date is probably the middle of the sixth century B.C.

In Cases 88-93 are other sarcophagi of the same type. One from Kameiros is painted in the style of the Rhodian vases, the subjects consisting of an ox between two lions, two helmeted heads, lions, and cable-borders.

Cases 65-68 are used for the temporary exhibition of small objects recently acquired by the Department of Greek and Roman Antiquities.

[A door in the South side of the Room leads, by a Corridor, to the Room of Gold Ornaments and Gems.

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## CORRIDOR.

Two wall-cases contain specimens of photogravures of sculptures published by the Museum.

On the walls are six mural paintings, which formed a part of the decoration of the ceiling of the tomb of the Nasonii, discovered in 1674, on the Flaminian Way, near Rome. The principal subject is a scene of the rape of Proserpina by Pluto, who carries her off in his chariot. At the far end are copies of frescoes from the Minoan Palaces in Crete.

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\* Illustrated and described by A. S. Murray, *Terracotta Sarcophagi, Greek and Etruscan, in the British Museum*, 1898 (28s.).

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## ROOM OF GOLD ORNAMENTS AND GEMS.

### THE PORTLAND VASE.

To the right end of the room, above Table-case **T**, is placed the celebrated glass vase, deposited by its owner, the Duke of Portland, in the British Museum, and popularly known as the **Portland Vase** (Plate XIV.). It was formerly believed, but incorrectly (see p. 82), to have been found in a marble sarcophagus in the Monte del Grano, near Rome, and was later in the Barberini Palace. The sarcophagus (of which a cast is shown in the Gallery of Casts) is a work of the third century of our era, but the vase must be assigned to the beginning of the Roman Empire. The ground of the vase is of blue glass; the design is cut out in a layer of opaque white glass, after the manner of a cameo. The whole of the white layer, and parts also of the blue underneath, were cut away in the spaces between the figures. On account of the difficulty of carving in glass, and the brittle nature of the material, which might at any moment break in the hands of the artist, works of this kind are of great rarity.

The interpretation of the subjects is doubtful. That on the obverse, with a woman seated, approached by a lover led on by Cupid, is supposed to represent Thetis consenting to be the bride of Peleus in the presence of Poseidon. That on the reverse, with a sleeping figure, and two others, is supposed to be Peleus watching his bride Thetis asleep, while Aphrodite presides over the scene.

On the bottom of the vase, which is detached, is a bust, probably of Paris, wearing a Phrygian cap.

The Portland Vase was made familiar by copies issued by Josiah Wedgwood, the potter. The vases first issued (about 1790) were finished by handwork, and specimens are of great scarcity [see an example in the Ceramic Collection], but the subsequent copies, cast from moulds, are of no particular value.

### GOLD ORNAMENTS, ETC.

*Greek, Phoenician, Etruscan, and Roman.\**

Of the period antecedent to the historical age of Greece, and now commonly known as the **Mycenaean period** (see pp. 2

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\* For the finger-rings and jewellery, see the *Catalogue of the Finger-rings, Greek, Etruscan and Roman*, by F. H. Marshall, 1907 (23s.), and the *Catalogue of the Jewellery, Greek, Etruscan and Roman*, by the same, 1911 (35s.). Copies can be borrowed from the Warder. The numbers of objects in the Jewellery Catalogue are printed on maroon labels.

and 152), several groups of gold ornaments are exhibited: from **Enkomi** and other early sites in Cyprus; from the island of **Aegina**; from Crete and **Ialysos** in Rhodes.

**Enkomi.** Compartments 6-13 (Table-case **U**) contain a remarkable series of objects of the late Mycenaean class, obtained principally from the excavations carried on at **Enkomi**, near Salamis (in Cyprus), with funds bequeathed by Miss E. T. Turner.\* These excavations were made during the spring and summer of the year 1896 on a site that had not previously been touched in modern times. Comparisons between objects found at Enkomi and corresponding Egyptian finds seem to show that the general date of the site was between 1500 and 1100 B.C., with a few later elements. Among the finds are numerous gold diadems, plain or stamped with patterns, gold mouth-pieces, earrings, rings, beads and other ornaments, engraved stones and cylinders, carved ivories, etc.

Compartments 6\*, 7. Engraved cylinders, scarabs, etc., from Enkomi, together with a few from other Mycenaean sites in Cyprus; also stamped gold diadems. Note also a pendant in pomegranate form, covered with minute globules of gold (623 = fig. 43) and a singular double ring with four animals carved in intaglio (583).

In Compartment 7 a series of earring pendants approximating to the bull's head shape shows in an interesting way the process of transition from a representation to a conventional decoration (fig. 44).

A series of pins of a singular form, with an eye in the middle of the shaft, were probably used like brooches, for fastening drapery.

Further objects from Enkomi are shown in Cases 8-13, including stamped gold diadems, ear- and finger-rings, pins, beads and scarabs. In Case 8 is (581) a large pectoral ornament in the Egyptian style, with rows of pendant ornaments, and two pendant lotus flowers divided into compartments filled with blue, pink and white paste, in the manner of Egyptian inlaid work.

**Aegina** (?). In Table-case **T**, compartments 1, 2, and in the corresponding divisions, nos. 37, 38, on the reverse slope of the case, is a series of objects which were found together in a tomb in Aegina. None is of actual Egyptian manufacture, but in several cases they reflect the influence of Egyptian art, as, for example, in the pendant in which a figure in Egyptian costume and attitude holds a swan by the neck in each hand, and in the inland finger-rings. On the other hand, they repeat themes



Fig. 43.—  
Pendant from Enkomi.

\* For the excavations at Enkomi, see *Excavations in Cyprus*, by A. S. Murray, A. H. Smith, and H. B. Walters (30s.).

already familiar in objects from Mycenae, such as the elaborate spiral ornaments on the gold cup. In some respects, such as the maeander pattern in one of the rings, there are resemblances with the early products of the subsequent periods. Hence it would seem that the treasure belongs to the close of the Mycenaean period or to the time of transition to post-Mycenaean times, say 1200–1000 B.C.

**Crete and Rhodes.** Compartments 34, 35, 36 contain further specimens of the gold work of the Mycenaean period, principally from Crete and Ialysos in Rhodes.

The beginnings of jewellery of the Greek period proper are represented by groups of objects from **Ephesus** and **Kameiros**.

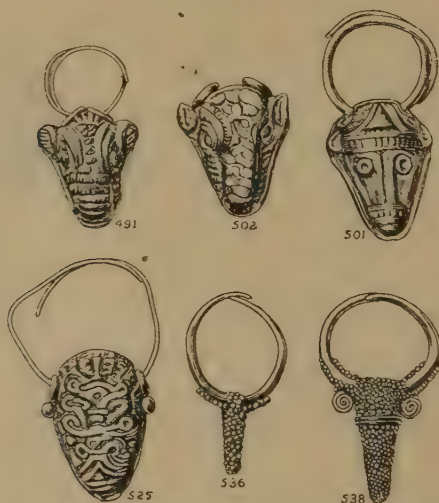


Fig. 44.—Diagram showing the development of bull's head earrings.

**Ephesus.** Compartment 6 of Case T contains a small selection of gold ornaments from the treasure found in 1904–5 beneath the floor of the Temple of Artemis at Ephesus (cf. p. 67). The greater part of the treasure is in the Museum of the Porte, only a few duplicates having been ceded to the British Museum. The series includes stamped disks, pins, brooches and pendants. Its date appears to be of the end of the eighth or beginning of the seventh century B.C., occupying a position intermediate between the Late Mycenaean groups and the group from Kameiros, immediately following.

**Kameiros.** Compartments 4, 5 of Case T contain gold ornaments of the period immediately subsequent to those above described. They are for the most part derived from seventh century



cemeteries of **Kameiros**, in Rhodes. The principal objects are a series of plaques, with *repoussé* designs. The types include (1108) a Sphinx; (1115) an archaic Centaur (with human forelegs, according to the archaic type) holding up a kid; (1118) a winged figure terminating in a bee-like body; (1126) a winged goddess holding lions by the tails; (1128) a winged goddess between two rampant lions, and other subjects. In some cases these figures are richly ornamented with minute globules of gold, which have been made separately and soldered on. This process is seldom found in Greece, but is frequent in the early goldsmith's art of Etruria (Case **B**), and also occurs on the globular pendant from Enkomi.

A porcelain scarab found with the plaques, and exhibited in compartment 4, contains the name of the Egyptian king **Psammetichos I.** (666–612 B.C.), and supplies a date to the find, perhaps as early as the middle of the seventh century (about 650 B.C.). Compartment 5 also contains a silver pin from Argolis (1250), which was dedicated to the goddess Hera, with the archaic inscription: *Tās Ἡρας* ('*Hpas*'), '(I am) Hera's.'

On the inner side of Case **W** (compartments 21–25) are a selection of electrotypes of inlaid daggers and other metal-work of the Mycenaean period. The originals were discovered by Schliemann in the graves of Mycenae, and are now in the Museum at Athens. With these are electrotypes of two noted gold cups from the Vaphio tombs (near Sparta) with scenes of wild and domesticated cattle.

The collection of jewellery is continued in the **Wall-cases A–H**, which follow as nearly as possible a chronological order, beginning with Case **A**. This contains objects of **Phoenician** character (*i.e.* free imitations of Egyptian work), found chiefly in Cyprus and at the Phoenician settlement of Tharros in Sardinia (compare p. 114). Observe a silver bowl from Kameiros, on which are Phoenician imitations of Egyptian cartouches.

Case **B. Archaic Etruscan** ornaments, in which the process of employing minute globules of gold to form patterns or otherwise to enrich the design is carried out to a very great extent. The date is seventh to sixth century B.C.

Note (1463) a chain with a pendant in the form of a Satyr's head covered with the granulated work; (1390) a brooch (*fibula*) with a figure of the Chimaera and a horse; (1473) a pendant ornament (*bulla*) with a figure of the winged Medusa decapitated, and two Pegasi springing from her neck.

Case **C.** Fine gold wreaths. Early Greek jewellery from Tharros and Cyprus. Also part of a silver girdle from Cyprus, with plaques in relief, similar to those described above from Kameiros.

Cases **D, E.** Greek gold ornaments of the finest period, about 420–280 B.C. The figures have in some case been made by pressing thin gold plates into stone moulds (cf. p. 130). Instead of the

Etruscan globules, fine threads of gold (filigree) are here employed with an extremely delicate effect.

At this point in the series, the select gold ornaments in Case **W**, nos. 19, 20, should be compared. These include the finest examples of Greek jewellery, with filigree and enamel. The process of enamelling frequently occurs, but the enamel is always in very small quantities, as may be seen in the beautiful necklace (1947) from Melos. In the centre of the case is (1999) a fine pin found in the Temple of Aphrodite at Paphos in Cyprus. The head of the pin, which is surrounded by a large pearl, is in the form of a capital of a column with projecting heads of bulls and circular bowls towards which doves are looking. On the shaft is engraved a dedication to the Paphian Aphrodite by Euboula and Tamisa,

ἈΦΡΟΔΙΤΕ ΠΑΦΙΑ Εὐβούλα Εὐχ[ήν]  
ἡ γυνὴ ἡ Αράτου τοῦ συγγεν(ν)οῦς  
καὶ Τάμισα.

Ἀφροδί[τ]η Παφία(ι) Εὐβούλα εὐχ[ήν]  
ἡ γυνὴ ἡ Αράτου τοῦ συγγεν(ν)οῦς  
καὶ Τάμισα.

‘Euboula, wife of Aratos, Kinsman (of the Royal family), and Tamisa, as a vow to the Paphian Aphrodite.’

For examples of filigree see the fine series of earrings, pendants, and necklaces from Kyme in Aeolis.

Cases **F**, **G**. **Later Etruscan** ornaments, in which the taste of the time takes the form of largeness and display, as in huge necklaces with pendant bullae, or in earrings of unusual size.

Case **H**. Gold ornaments of the **later Greek** period (third to second centuries B.C.), together with a few objects of a later period. In the centre is a highly ornate gold crown in filigree and enamel, from South Italy. Among the earrings Cupids occur playing on pipes, making libations (fig. 45), or offering wreaths.

2104-6. A group of stamped gold ornaments is probably derived from Greek tombs in the neighbourhood of Kertch. The types are repetitions of those which occur in the treasure of the Hermitage Museum.



Fig. 45.—  
Earring with Cupid  
as pendant.

This case also contains a gold tablet in which **Ptolemy Euergetes I.** and **Berenice** (242-222 B.C.) dedicate the sacred enclosure of a temple to Osiris. This tablet had formed part of a foundation deposit for a temple at Canopus in Egypt,

ΒΑΣΙΛΕΥΣ ΤΟΤΕ ΠΤΟΛΕΜΑΙΟΣ ΤΟΤΕ ΠΤΟΛΕΜΑΙΟΥ ΚΑΙ  
 ΑΡΣΙΝΟΗΣ ΘΕΩΝ ΑΔΕΛΦΩΝ ΚΑΙ ΒΑΣΙΛΙΣΣΑ  
 ΒΕΡΕΝΙΚΗΣ ΑΔΕΛΦΗΣ ΚΑΙ ΓΥΝΗΚΑΥΤΟΥ  
 ΤΟΤΕ ΜΕΝΟΣ ΟΣΙΡΙΣ

Βασιλεὺς Πτολεμαῖος, Πτολεμαίου καὶ  
 Ἀρσινόης Θεῶν ἀδελφῶν, καὶ βασίλισσα  
 Βερενίκη, ἡ ἀδελφὴ καὶ γυνὴ αὐτοῦ,  
 τὸ τέμενος Ὀσίρει.

‘King Ptolemy, son of the divine brother and sister Ptolemy and Arsinoe, and Queen Berenice his sister and wife (dedicate) the precinct to Osiris.’

On the right of Case **H** is a portion of a treasure found at S. Eufemia in Calabria (South Italy), with a diadem, earrings, etc. A bronze coin (exhibited), which is said to have been found with the treasure, was issued by Hiketas of Syracuse (287–278 B.C.).

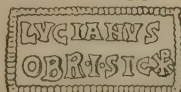
Cases **J, K**. Ornaments of the **later Greek and Roman** periods. The work is less minute, the designs become more commonplace. It now becomes the fashion to make considerable use of precious stones and pearls.

Late imperial **coins**, as of Philip and Gallienus, are inserted as ornaments in some of the most recent pieces of Roman jewellery.

Among the inscribed plates of gold leaf, note (3155) a small tablet on which are directions (in Greek) for finding the way in the lower world, addressed to the soul of one of the initiated: ‘And thou wilt find to the left of the house of Hades a well [Lethe] and beside it a pale cypress. Approach not even near this well. And thou wilt find another, cold water flowing forth from the lake of Memory. Before it are warders. Say to them, “I am child of earth and heaven, but my race is of heaven. . . . I am parched with thirst, I perish. Give me quickly cold water, flowing from the lake of Memory.” And they will give you drink,’ etc. This tablet had been rolled up and placed in the cylinder exhibited above it, to be worn as a charm. From Petelia, in South Italy.

Observe also three complete **gold bars**, and a fragment of a fourth. One bar and the fragment were found in a hoard of sixteen such bars at Kronstadt in Transylvania. On the upper surface are

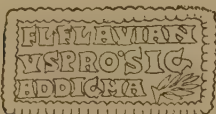
stamps impressed on the metal: (1)



Lucianus

*obr(yzam) I sig(navit)*, i.e. Lucianus stamped the fine gold. The

I (*primus*) perhaps means in the first *officina* or workshop. It is also taken to mean that Lucianus enjoyed some form of priority. The inscription is followed by the Christian monogram XP.

- (2)  *Fl(avius) Flavianus pro(curator) sig(navit)*

*ad digma*, i.e. Flavius Flavianus, procurator of the mint (or else *pro(bator)*, the assayer), stamped the metal, according to sample. From data furnished by other bars the hoard must be placed between A.D. 367 and 395. The two other bars which are exhibited are probably of somewhat earlier date. They were found in a hoard at Aboukir. They bear the names of . . . antius and Benignus.

Case **W, 18.** Gold ornaments and rings set with engraved gems, from a treasure found in 1922 at Beaurains, near Arras, France. The hoard dates from about A.D. 310, and included a medallion of Constantius Chlorus at the gate of London.

Case **W, 19, 20.** See above, p. 108.

Above Compartment **33** is a gold *vase* of the Roman period, dredged up off the coast of Asia Minor. It has an inscription on the foot, stating the weight as two pounds and a half, half an ounce and one scruple. The vase is perfectly plain, but of graceful shape.

## COLLECTION OF FINGER-RINGS.

Wall-cases **M-P** contain the collection of **Finger-rings** of the classical periods, largely from the valuable collections made by the late Sir A. W. Franks.

The rings are grouped in classes, according to material, and subdivided according to period. The general classification is as follows :—

Cases **M 2, N 1**, three upper rows. Rings with incised designs on plain gold bezels. Those in **M**, middle rows, should specially be noticed, as they include some of the most admirable examples of this work that the Greeks have left us.

Case **N 1**, lower half. Rings with relief designs in gold. Among them is a group of Roman rings, with imperial coins in the bezels.

Cases **N 2, O 1.** Rings set with engraved stones.

Case **O 2.** Rings with inscriptions and mottoes. Below, rings set with plain stones.

Case **P 1.** Rings set with plain stones continued, and below, plain gold rings.

Case **P 2.** Rings in silver and other materials.



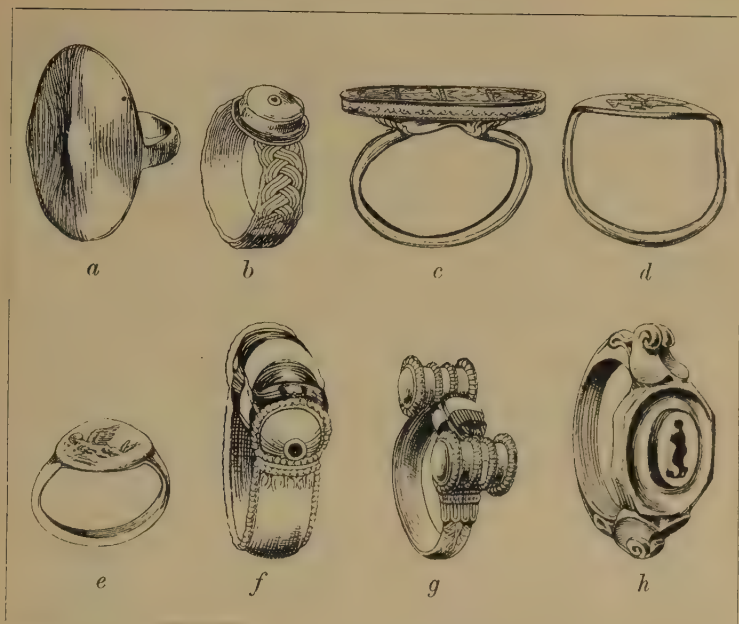


Fig. 46.—Types of antique Rings : *a, b*, Mycenaean ; *c*, Early Greek ; *d*, 4th century Greek ; *e*, Hellenistic ; *f, g*, Etruscan ; *h*, Imperial Roman.

### SILVER PLATE AND ORNAMENTS.\*

The objects in silver are for the most part grouped in Case **L**, in and over Cases **15** and **18**, and in Cases **Q**, **R**, **S** between the windows.

Case **L**. Horse-trappings, phalerae, and fibulae of silver. See the trappings of a cuirass, from Xanten, on the Rhine, inscribed with the name of Pliny (*Plinio praefecto*), probably Pliny the Elder.

Case **18**. A bucket-shaped vessel (*situla*) from Vienne (Isère, France), with a fine frieze of the Seasons in relief (74).

Case **15**. Miscellaneous silver objects, including : (1) A small find from a tomb at Brusa, with mirror, spoon, ladle, box, and plate. (2) Vases found at Chatuzange, near Romans (Drôme), among them (135) a handle very beautifully chased with floral patterns. Another vase from Syria (73) has on the handle Mars visiting Rhea Silvia, and in the middle a medallion group of the three Graces.

In the shade above Case **15** is a group of silver statuettes, being a treasure found near Macon in 1764. The principal figure

\* See the *Catalogue of Silver Plate*, by H. B. Walters, 1921 (26s.). Copies can be borrowed from the Warder.

(33) wears a mural crown, which marks her as the personification of a city, while the wings suggest Victory, and the cornucopia Fortune. Above her head is a row of deities representing the seven days of the week, beginning with Saturn (Saturday) on the left. The figure is making a libation over an altar. Immediately above her head are busts of the two Dioscuri, Castor and Pollux; from the cornucopia in her left hand issue busts of Apollo and Diana. Seven figures (four of Mercury, together with those of Jupiter, Diana, and a genius) were part of the same find. An eighth, of Jupiter enthroned (35), which probably belongs to the series, was added in 1919.

Case **Q**. Part of a service found at Caubiac, near Toulouse, in 1785.

Case **R**. Silver objects. A diminutive silver-gilt lion, from Argos, is worked with great spirit on a minute scale. Here also are a small amphora (79) of very graceful shape, surrounded by wreaths of vines and ivy; two *phialae*, or libation dishes (8-9), with reliefs representing Herakles being driven in a chariot to Olympos. One of these is broken at the edge, but is much finer in style than the other. A terracotta *phiale* in the Fourth Vase Room has the same decorations, and shows how the types were disseminated, and used for various kinds of products with slight variations.

Case **S**. A silver service found in 1883 at Chaourse, near Montcornet (Aisne), in France. It consists of thirty-six vases of various shapes. With them were found brass coins of Domitian, Trajan, Hadrian, Marcus Aurelius and Postumus, from which it is inferred that the date of the deposit is the latter part of the third century. The service includes (148) a bucket-shaped vessel (*situla*) with a rich floral frieze in silver-gilt; three bowls (170-172) with richly adorned rims; a handsome ewer (174). Observe also a wine-strainer (146), pierced with holes in geometrical patterns, and a pepper-caster (145) in the form of a negro slave, asleep, seated on his burden.

### ENGRAVED GEMS.\*

The gems exhibited in this room represent most of the known stages of the glyptic art (or art of engraving gems) as practised by the Greeks, Etruscans and Romans, from the beginning of civilisation in Greece, in the Minoan period, down to the fourth century A.D., or even later.

The principal classes of engraved gems are **Intaglios**, **Cameos** and **Scarabs**. **Intaglios** (Italian, *intagliare*, to cut in) have the design sunk below the surface, and are primarily intended to be used as seals. **Cameos** (derivation unknown) have the design carved in relief, and are used as independent ornaments. **Scarabs**

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\* See the *Catalogue of Engraved Gems and Cameos*, by H. B. Walters, 1926 (50s.). Copies can be borrowed from the Warder.

(*scarabaei*, beetles) combine the characteristics of both the cameo and intaglio. The back is carved in relief, in imitation of a beetle (see below, fig. 47), while the base bears a design sunk into it. **Scarabaeoids** are of the general form of the scarab, but no attempt is made to indicate the beetle (fig. 47). **Cylinders** play a great part in the gem-engraving of Babylonia, Assyria and the East. Except at an early period in Cyprus, they appear little in the gem engraving of Greek lands. A plaster impression is placed beside each intaglio, showing the design as it appears in relief. The intaglios having been intended for use as seals, this was the way in which the engraver intended his work to be seen, as is shown by the inscriptions, and by the fact that in intaglios the figures are usually right-handed in the impression.

With the exception of the early gems in steatite—a very soft material—the graven stones are harder than a metal tool, and various methods were adopted for applying minute fragments of a very hard material, in order to produce the desired effect on the gem to be engraved. This might be done either by setting splinters of diamond

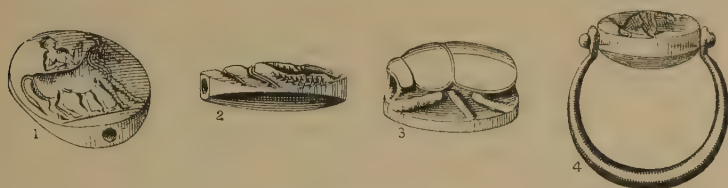


Fig. 47.—Shapes of Gems.

1. Lenticular Gem.

2. Glandular Gem.

3. Scarab

4. Scarabaeoid.

in a metal pencil, or by rubbing in minute dust of diamonds, or of emery mixed with oil, by means of a hand-worked tool, or a revolving drill or wheel. In the earliest and the latest gems the marks of the tool are conspicuous. In the early gems much of the work is done with a tubular drill, which leaves a circular ring-like depression. In the late Roman work the rough cuts of the engraver's tool are unconcealed.

Case 59 (in the left-hand window). Earliest examples of gem engraving in intaglio.

The gems shown in this case belong to the earlier stages of the Minoan or Mycenaean periods in Greece. They are for the most part in two forms, either **Lenticular**, *i.e.* of the shape of a broad bean, or **Glandular**, *i.e.* shaped like a sling bolt. The materials used are comparatively hard stones, such as sard, amethyst, crystal and the like. The subjects include decorative designs, animals, human figures, and monstrous combinations. The four upper rows principally contain examples of early gems from Crete. Included in the series are specimens of the Cretan hieroglyphic symbols, recently discovered. The lower rows contain examples from Mycenaean sites, such as Mycenae and Ialysos in Rhodes.

Case 60. Examples of gem engraving in soft materials (usually steatite) from Melos, and other Greek islands.

These gems have the same glandular and lenticular forms which mark the gems of the Mycenaean period. They are engraved, however, in soft substances, and have been found in company with early Greek inscriptions, vases, and terracottas of the historical period, say between the seventh and fifth centuries B.C. The range of subjects is also different. Instead of the monstrous combinations peculiar to the earlier Mycenaean art, we have the forms adopted by Greek mythology, such as Pegasus, the Chimaera, the Gryphon, and the Centaur.

The class of Melian gems is of importance, since it preserves a continuity of form with the stones of the Mycenaean period, and thus supplies an undoubted link between the arts of the Mycenaean period and those of historical Greece.

Cases 61-64 (middle and right-hand windows). The next oldest stage of gem engraving is to be seen in the **Scarabs** or stones which have one side carved in the form of a beetle, and the **Scarabaeoids**, which are approximately of beetle form. The origin of the use of the scarab must be sought in Egyptian theology, in which the Egyptian beetle rolling a ball of dung containing its eggs was emblematic of Kheper, the principle of creative power, and so the scarab became a sacred emblem and amulet. As a rule, the base of the Egyptian scarab had some simple hieroglyphic or other design, and hence it was adopted as a convenient form for an engraved stone by nations to whom the beetle had no religious significance. The Phoenicians employed both the scarab and its simplified form the scarabaeoid. The Etruscans used the scarab constantly, but not the scarabaeoid. The Greeks, on the other hand, made no great use of the scarab, while they favoured the scarabaeoid in the fifth century B.C.

Among the scarabs and scarabaeoids two classes are to be distinguished. The one bears designs in which the Egyptian and the Assyrian elements prevail over the Greek (Compartments 61-62*a, b*). These have been found for the most part in Phoenician colonies, and in regions where Phoenician commerce extended. The other (Compartments 62*c-k*, 63, 64) has designs derived from Greek art. The scarabs of this class are mostly found in Etruria, and in many cases have Etruscan inscriptions. They are therefore presumed to have been made by Etruscan artists. The scarabaeoids are found in Greek sites, and in some instances signed by Greek artists.

61-62*a, b*. A large series of scarabs, from **Tharros**, in Sardinia, mostly engraved in green jasper. Tharros was a Phoenician colony, and its gems have the characteristic marks of the Phoenician style. Egyptian and Assyrian motives are freely borrowed and used for decorative purposes, with no reference to their original significance. Pure Greek motives also occur, however, such as Herakles, which make it probable that the gems of Tharros are comparatively late.



Case **62 c-k**. Greek scarabs and scarabaeoids (compare Cases **39-40**, below).

Cases **63-64**. **Etruscan scarabs**. Here the Egyptian and Assyrian subjects no longer occur. Deities also are comparatively rare. The most frequent subjects are figures or groups derived from the heroic legends of Greece, while animal and athlete subjects are also common. An ornamental border, called a cable-border, usually surrounds the subjects, but this was adopted by the Etruscans with the scarab form, since it also occurs on porcelain scarabs from Naukratis and Kameiros, and on the stones from Tharros. A second border, on the lower edge of the beetle, was added by the Etruscans. The materials used are generally carnelian, banded agate, or rock crystal. The best examples appear to date from the beginning of the fifth century B.C., and are characterised by great refinement in the execution, with a flat rendering of the figure which corresponds with the treatment of Greek bas-relief in marble of this period. Among the later scarabs (Case **64**) there is a marked tendency towards greater roundness of the figures, and in the rougher specimens the figures are composed of little more than hemispherical cup-like depressions hastily drilled out.

Case **64**. This case also contains examples of 'cut-scarabs'—that is, thin slices of stone with a cable-border and intaglio design, such as might be found on the base of a scarab. In some cases the scarabs may have been cut down to accommodate them to a later system of mounting in rings, while other designs may have been engraved originally on a thin stone in imitation of the base of a scarab.

Cases **U, 14, and W, 16**. Gems of the Roman Republican period (otherwise known as 'Italic'), and Hellenistic Greek gems. A selection of **Graeco-Roman Intaglios**, grouped according to their subjects. The series begins with Zeus (Jupiter) and myths connected with him, and continues with Poseidon (Neptune), Athena, Hermes, Apollo and Muses, Artemis, Ares, Aphrodite, Eros (Cupid), Dionysos and Bacchanalian subjects, etc.

Cases **W, 17, and U, 26-29**. **Graeco-Roman intaglios** (continued). Heroic subjects, scenes from daily life, and animals.

Case **X**, in the centre of the room, contains the finest specimens of Greek and Roman gem-engraving. On the side nearest the door are the intaglios, which range from the sixth century B.C. down to the Roman Empire, classed in compartments:—

Case **X 39-40**, and Case **62**. Intaglios of the best **Greek** workmanship (fifth to fourth centuries B.C.). Many of the gems in the first two compartments are in the form of the scarabaeoid; the scarab, which, as was pointed out above, is a form that found little favour with the Greeks, occurs but seldom. In some stones, however, variety is given to the plain surface at the back of the scarabaeoid by some device in relief, such as the Satyric mask which occurs on the scarabaeoid (492) in Compartment 39. On the face is engraved a lyre-player, and an inscription with the

name of the artist who engraved the gem, probably to be read as Syries.

The following should be noted as specially fine examples of Greek gem-engraving. In 39*e*, no. 524, with the nymph Nemea bringing water to Herakles after he has slain the Nemean lion, a pictorially-treated subject of about 400 B.C. In 39*f*, no. 533, a girl writing. In 39*g*, no. 529, woman playing on a triangular harp, and no. 530, woman putting on her chiton. In 40*e*, no. 561, woman carrying a water-pitcher, and no. 563, youth playing a triangular lyre. In 40*g*, no. 601, Victory with a trophy, signed by Onatas.

It is to be noted that in works of the fine Greek style the work is not conspicuously minute in detail. It is indeed less so than in some of the earlier gems. The treatment is broad and free, and calculated for the general effect of the work seen as a whole.

In the upper part of Case 40 is a series of large scarabaeoids, with figures of animals broadly and naturally worked.

Case **X 41-45**. Italic and Hellenistic gems. Selected **Graeco-Roman** gems, produced by Greek engravers working in Rome towards the end of the Republic and in the first centuries of the Empire. The subjects are mainly mythological. The favourite material is the sard, in tints varying from pale yellow to orange red. Other stones used less frequently are the banded onyx, nicolo, amethyst, etc.

Case **X 45**. Here are some gems with inscriptions, including one or two which are **signed**, or purport to be signed, by ancient engravers.

The gems which are thus signed are very numerous, and in some cases (*e.g.*, the scarabaeoid of Syries already mentioned) the authenticity of the signature is absolutely beyond dispute. In most signed gems, however, there is doubt and controversy with respect to the signatures, since the lamentable habit of adding the names of ancient artists to gems, in order to invest them with a fictitious value, is known to have prevailed from the Renaissance onwards, but especially during the eighteenth and early nineteenth centuries. In the case of no. 1829 in 45*f*, a head of Medusa signed by Solon, the signature is now generally thought to be a modern addition; but the name of Gnaïos on the fine blue beryl head of the young Herakles (no. 1892, row *f*) is probably genuine. A crystal counterfeit in the British and Mediaeval Department accurately imitates the fracture of the original.

Case **X 46, 47**. **Portraits** in intaglio. Among them are several noteworthy for their vivid and characteristic portraiture.

Cases **X 48-50**. Case 48 contains Cameos with representations of deities; those in Case 49 have figures of Cupid and Bacchanalian subjects; note also a roughly-executed bust of Herakles (3557) wearing the lion's mask, from the Punjab in India.

In Case 50 are cameos with Bacchanalian subjects, and an amethyst head of Medusa (3542), winged and intertwined with serpents, of exceptional size and brilliancy for this material. In the bottom row note two cameos with Victory driving a chariot (3532, 3533), in which the brown and white layers of the sardonyx are skilfully adapted to the colouring of the horses' bodies.

Cases **X 51-53**. Roman Portraits. Case 51 contains portraits of the Julian and Claudian Imperial families, including a head of Augustus (3578), and one of a boy (3602), both in fine sixteenth-century settings of gold and enamel; also a fine head of Claudius, laureate, in plasma (3598). A small fragment of a fine cameo in Case 51, row *b* (3580) contains a figure of Livia as Ceres, enthroned, seated on a cornucopia held up by the hand of a figure now lost, probably Tiberius. No. 3589, a fragment of sard, from a large cameo representing an emperor wearing an oak-wreath, possibly Tiberius. In the middle of Case 51 is a large cameo (3584) with busts of Julia, the daughter of Augustus, partly idealised and wearing the helmet and aegis of Minerva, and of Livia, the stepmother of Julia, side by side; the background is modern.

Case 52. No. 3577, the splendid bust of **Augustus wearing the aegis**, formerly in the Strozzi and Blacas collections. It should be observed that the gold diadem is probably mediaeval, and that the stones set in it are of trifling merit. Originally the hair was bound with a plain fillet, of which the ends are seen behind the head. No. 3585, a large sardonyx portrait of Julia, daughter of Augustus, partially idealised as Diana, on a modern background. Below is a sardonyx cameo of exceptional size (No. 3619), acquired in 1899 with three others at the sale of the Marlborough collection. It has two busts confronted, of Jupiter Ammon and Isis. The Ammon wears the aegis and an oak-wreath, and has the ram's horn on his temple. The Isis has a wreath of corn and poppies, and her mantle has the special Isiac fringe and knot. It is probable that the heads are those of a Roman emperor and empress, but there is no authority for the names of Didius Julianus (who only reigned 64 days) and Manlia Scantilla, formerly assigned to the portraits. This cameo ranks fourth amongst those now extant in respect of size. The extreme flatness of the treatment is due to the artist's need to make use of the coloured layer of the material.

Case 53. Roman Imperial portraits from the time of Tiberius onwards. Note the large bust of Agrippina the Younger (3604).

Cases **X 54-56**. Cameos with miscellaneous subjects or inscriptions. Note in Case 54 a late cameo (3537) representing Victory carrying the bust of an empress (?); in Case 55 a fragment from a vessel of rock-crystal, with part of the figure of a dancing Maenad (4016); a piece of the rim of the vase is preserved above the Maenad's head. In Case 56 are cameos with mottoes, dedications, and other forms of inscriptions.

At the ends of the central case (Cases 57-58) are objects of the Roman period in hard materials and precious stones, such as agate, chalcedony, onyx, and crystal. These include (in Case 58) a bust of Agrippina the Elder in green plasma (3946), and a chalcedony group worked in the round, representing the apotheosis of Marciana, the sister of Trajan (3949). Her half-length figure is borne up on the back of a peacock. This was one of the four cameos acquired in 1899 from the Marlborough collection.

## PASTES.

A selection of ancient pastes is shown in Case **U 30-33**. Ancient pastes are casts in glass from gems or from clay moulds made for the purpose. They became popular in Italy in the last centuries of the Republic, their introduction being due to the increased custom of wearing signet-rings for sealing purposes. Most of them are reproductions of fine gems, especially those of the Augustan age; these are exhibited in Case 31.

The middle window (Cases **65-68**) contains a selection of modern pastes made in the eighteenth century by James Tassie, the publisher of a very extensive series of pastes taken from gems in public and private collections.

## FRESCOES, ETC.

Cases **A-O 1** (upper part). A series of fresco paintings from Pompeii, Herculaneum, and elsewhere, of the period of the early Roman Empire.

**O 2, P** (upper part). [Shortly to be transferred to the Corridor.] Three grave-stones (*stelae*) with painted subjects—(1) a girl standing, (2) a woman seated with a girl at her side, (3) a youth standing with a pet bird on his left hand. From excavations at Amathus (Cyprus).

[On leaving the Gold Ornament Room we return to the Room of Greek and Roman Life. The Roman terracottas and miscellaneous antiquities in the Annex have already been described above, p. 101.]

## THE ROOM OF GREEK AND ROMAN LIFE.\*

The central part of the room is devoted to a collection of objects grouped in such a way as to illustrate the different aspects of the public and private life of the Greeks and Romans. In the following brief description we follow the order of the *Guide* (2nd edition).

Table-case **K** contains Political and Social Antiquities; objects connected with Money; illustrations of the ancient Drama.

## POLITICAL ANTIQUITIES.

1. Bronze tablet inscribed with the earliest extant Greek treaty of alliance (sixth century B.C.), made between the Eleans and Heraeans.

\* More fully described in the *Guide to the Exhibition of Greek and Roman Life* (2nd edition), 1920 (with 265 illustrations), 2s. 6d.



3. A treaty about maritime reprisals, between the cities of Oeantheia and Chaleion.

4. An important law relating to the status of certain colonists going to Naupaktos.

5, 6. Two grants of Proxenia, by the city of Coreyra. The Greek *Proxeni* nearly corresponded to modern consuls, being charged with the duty of assisting such citizens of the state they represented as needed their help.

7-10. Tickets of Athenian jurymen (*dicasts*). Each ticket is inscribed with the name and deme (parish) of the owner, together with a letter indicating his section, and with one or more stamped devices, including the owl of Athens.

11. A coloured illustration of clay potsherds (*ostraka*) used for the ostracism or banishment of too prominent citizens.

Among dedications for victory note :—

13. (On Case E.) Etruscan helmet dedicated at Olympia by Hieron of Syracuse, after the naval victory by which he broke the sea-power of the Etruscans at Kyme, 474 B.C.

ΕΙΛΑΡΟΝ ΟΔΕΙΝΟΜΕΝΕΟΣ  
ΚΑΙ ΤΟΙΣ ΨΥΡΑΚΟΣΙΟΙ  
ΤΟΙΔΙ ΤΥΡΑΝΑΠΟΚΥΜΑΣ

‘Ιάρων ὁ Δεινόμενεος καὶ τοὶ Συρακόσιοι τῷ Δι Τύρ(ρ)αν’ ἀπὸ  
Κύμας.

Among Roman Inscriptions are :—

18. A military diploma of the Emperor Philip (246 A.D.) granting the right of valid marriage (with citizenship for the children) to certain veterans.

20. Ration ticket (*tessera frumentaria*), for a distribution of public corn.

In the shade above is a military diploma on bronze in two leaves, recently purchased from Egypt. It is an extract from a decree of the Emperor Titus, dated 8 Sept. A.D. 79, conferring the privileges of citizenship and valid marriage on veterans of the Egyptian fleet, of twenty-six or more years' service.

A small group of objects relates to **Slavery**. Among them is :

21. A slave's badge, giving the name and address of the owner, Viventius—*Tene me ne fugia(m) et revoca me ad dom(i)nu(m) meu(m) Viventium in ar(e)a Callisti*. ‘Hold me, lest I escape, and take me back to my master Viventius in the area of Callistus.’

Near the ticket are a scourge, with bronze beads on the lashes, and a pair of fetters. See also (24) curious statuettes of dwarf slaves, suffering a punishment analogous to the Chinese *cangue*.

The case also contains examples (in electrotpe) of the chief **Greek and Roman Currencies**, to show the usual denominations.

Among other objects relating to money are :—

(43) A part of a hoard of Athenian silver coins (fifth to fourth centuries B.C.), from Naukratis in Egypt; (44) a hoard of bronze coins (fourth and early fifth centuries A.D.), found in an earthenware pot in the Fayum (Egypt); (45) remains of a wooden box with imperial bronze coins from Pompeii (79 A.D.); also (49) a collection of terracotta moulds for casting counterfeit coins. One piece shows the method of filling the moulds in series. Also a series of bankers' tallies (*tesserae nummulariae*) which were tied to sacks of specie, showing that the contents had been checked. They usually bear the names of the banker and cashier, the date, and SP for *spectavit*, 'checked.'

At one end of Case **K** and in the shade above are illustrations of **Greek and Roman Drama**. The vases exhibited contain representations of Greek dramas. Two reliefs (Nos. 54, 55) give scenes from the Roman stage. The statuettes in terracotta and bronze are figures of actors of various types, for the most part comic. Numerous representations of masks in terracotta and marble are also shown.

We turn to Wall-cases **94-97** for illustrations of **Ancient Shipping**.

70. A vase (sixth century B.C.) shows the contrasted builds of the war galley and the merchantman.

72. Among the examples of shipping is a series of terracotta boats from Amathus which recall the legend that Kinyras, the king of Amathus in the time of the Trojan War, sent to Troy terracotta models of ships as the fleet which he had promised to Agamemnon. The largest of the fleet (A 202) shows a considerable amount of detail, such as the socket for the mast and the arrangement of the thwarts; it also has the remains of an iron steering paddle.

74. A cast from a relief at Athens shows the rowers of a trireme seated in their places.

No. 77 is the metal casing of the prow of a galley from the site of the battle of Actium (31 B.C.) given by H.M. Queen Victoria.

Wall-cases **97-106** contain implements of worship, votive offerings, and illustrations of superstition and magic.

**Objects relating to Worship and Ceremonial.** 84. An altar dedicated to the Imperial Fortune for the health and safe return of Septimius Severus, his wife and his two sons Caracalla and Geta, and of Caracalla's wife Plautilla. This recalls a historical tragedy of the Roman Empire. After the murder of Geta by Caracalla (cf. p. 91), the name of Geta was struck out, as in this instance, from all inscriptions throughout the Empire. (Fig. 48; *C.I.L.* vi. 180 b.) The name of Plautilla was also erased after her murder by the order of Caracalla.

Wall-cases **98-99** contain sacrificial implements, Etruscan pronged forks for drawing sacrificial meat from the caldron, and the like. Here also are various objects illustrative of ancient religion, such as models of altars, temple lavers, etc.

No. 98 is a drawing from a vase, from Kameiros in Rhodes, showing the twin brethren, Castor and Pollux, descending from heaven to take part in the Theoxenia, a feast in honour of the two gods, symbolised by the vacant couch on which they are invited to recline. With this should be compared (99) the cast of a votive relief from Larissa in the Louvre. The Dioscuri are galloping in the air, and Victory holds out a wreath. Below are a couch, a table with food, an altar, and two worshippers.

A relief from a cinerary urn (Plate XV.) represents a parade of Roman Knights, with a sacrifice at a shrine, probably the ceremony which annually commemorated the victory at the battle of Lake Regillus, and which is referred to by Macaulay in his *Lays of Ancient Rome*. It dates from about 200 B.C., and is a remarkable example of native Roman art of the Republican period.

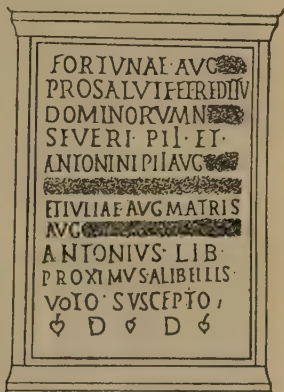


Fig. 48.

Cases 98-101 also contain a series of small votive shrines with figures of deities, in cheap materials such as lead or terracotta. No. 107, from Amathus in Cyprus, shows a conical sacred stone, decorated with sashes and standing in a shrine.

Bronze tablet (110), inscribed on both sides with an **Oscan** inscription. The iron chain and staple by which the tablet was suspended are preserved. The tablet was found in 1848 at Agnone, and is an important monument of the Oscan language. It contains an enumeration of the statues and altars dedicated to various deities in a certain garden.

Wall-cases 100-101. Casts of two curious votive tablets (116, 117) with representations of objects of the toilet. The original tablets, which are exhibited in the Hall of Inscriptions, were found at Slavochori, a place which is believed to be the site of the ancient Amyclae near Sparta.

Pausanias (ii., 20, 4) mentions a town near Amyclae called Bryseae, where was a temple of Dionysos which none but women were permitted to enter, and where women only performed the sacrifices. It is not improbable that these votive tablets were originally dedicated in this temple, and thence brought to Slavochori. It was a common custom among the Greeks to dedicate articles of female attire and toilet in the temple of the goddesses.

Cases 102-106 are mainly filled with votive dedications. Among them are: 118. A set of marble reliefs dedicated by women, Eutycheis, Olympias and others, to Zeus the Highest (Hypsistos) at the Pnyx of Athens. They are representations of parts of the human body, and were no doubt dedicated as thankofferings for cures effected in the respective organs. Other votive reliefs with

parts of the human body are shown in marble, bronze, and terracotta. Among them is (122) a curious representation of the internal organs. (123). An offering made by two brothers, Philombrotos and Aphthonetos, of plaited locks of hair, dedicated in sculptured marble to Poseidon. The dedication probably took place on reaching the age of puberty.

Among the votive objects in bronze are :

124. Votive figure of a hare, represented as struck while running, with an inscription in which one Hephaestion dedicates it to Apollo of Priene. (Fig. 49.)

127. A highly ornate axe-head, with an inscription in archaic Achaian letters, to the effect that it is the sacred property of 'Hera in the plain,' and that it was dedicated as a tithe by one Kyniskos, 'the cook.'

130. Votive wheel, said to have been found near Argos. It probably commemorates a victory in a chariot race in the Nemean games.



Fig. 49.—Votive Hare



Fig. 50.—Votive Bell.

132. A bell dedicated by Pyr(r)hias to the deities Kabeiros and the 'Child.' (Fig. 50).

133–135. Three silver-gilt votive tablets, addressed to **Jupiter of Doliche** (in Commagene 'where iron comes from'; compare one of the tablets). Two of the tablets have small shrines, within which is a figure of Jupiter Dolichenus. In one he resembles the Roman Jupiter, with eagle and thunderbolt; in the other he is of a special type—a barbarous figure with axe and thunderbolts, standing on the back of a bull. He is crowned by Victory, and a woman makes a libation at an altar. These votive tablets belong to a group found at Heddernheim, near Frankfort.

136. A similar series, with figures of Mithras, found at Bala Hissar in Galatia.

Case 105 contains objects more especially connected with **Superstition and Magic**.

Among the implements of superstition are :



145. A series of incantations and **imprecatory tablets**. To write such formulae on leaden tablets was a well-known practice of ancient superstition. It is, for instance, recorded that at the time of the illness of Germanicus, 'songs and incantations against him, and his name inscribed on leaden tablets,' were found with other apparatus of witchcraft in the floor and walls of the house. Some of these tablets were found in the sanctuary of Demeter and Persephone at Knidos. In one, for example, Artemeis solemnly devotes to the deities 'the person, whoever he was, who borrowed and did not return the garments I had left behind, the cloaks, and tunic and short smock.' In one example the nail with which the folded imprecation was nailed up in a grave is shown. Several bronze nails are also exhibited, inscribed with magical formulae, and it may be noted that nails from a wreck were part of the equipment of an ancient witch.

148. Symbolic hands, covered over with the attributes of numerous deities and other objects in relief, intended to serve as a protection against the evil eye. (Fig. 51.)

Case 106 contains several examples of the *sistrum*, a metal rattle. It was shaken so that the curved ends of the metal rods were brought into noisy contact with the metal frame. It was derived from Egypt, and was specially connected with the worship of Isis.

Wall-cases 107-110. **Athletic and gladiatorial games.**

Cases 107, 108. The objects connected with the Greek games include :—

154. A pair of lead jumping-weights (*halteres*) used by athletes to give an additional impetus to their spring, and (155) a very cumbersome example in stone.

The bronze disks were used for throwing, as in quoits, except that the object was to throw the disk to the greatest possible distance. For the method of throwing, see the statuette in bronze in this Case ; and the *Discobolos* (p. 86) in the Second Graeco-Roman Room.

One of the disks (No. 158) is inscribed with two hexameter verses,\* written in archaic letters, supposed to be in the character of



Fig. 51.—Magic Hand in Bronze.

\* Ἐχσοῖδα(ς) μ' ἀνέθηκε Διὶ Φο(ύ)ροιν μεγάλοι  
χίλκεον, φ' ἔνικασε Κεφαλ(λ)ᾶνας μεγαθύμο(υ)ς.

Kephallenia. One Exoidas (?) dedicates to Castor and Pollux the disk with which he claims to have defeated 'the lofty-souled Kephallenians' (a Homeric epithet).

163. A prize vase of bronze, from Kyme, has an archaic Greek inscription naming certain games of Onomastos at which it was offered.

Cases 109, 110, are devoted to **gladiators** and the **circus**. The series includes statuettes of gladiators, and parts of their armour, and reliefs with combats of gladiators, of women gladiators, and of men with beasts.

176. The relief shows the successive combats of a *bestiarius*, fighting with beasts at Ephesus.

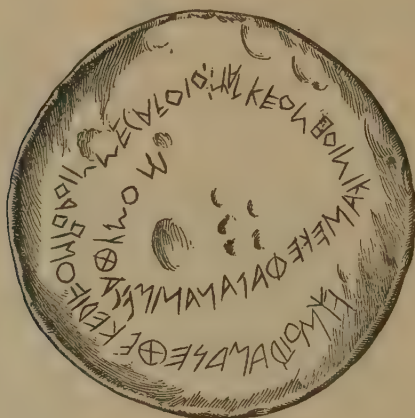


Fig. 52.—Disk of Exoidas.

Case 110. Illustrations of chariot racing and the Roman circus.

Wall-case 111 contains Roman standards and representations of trophies. No. 219 is a bronze statuette of a Roman legionary soldier.

Wall-cases 112–119 contain **Defensive Armour**, such as helmets, greaves, breastplates and the like. The development of the Greek Corinthian helmet is shown in Cases 112–115. It is at first roughly shaped to protect the face. It then has a finely modelled front which could be worn either up or down, and finally it is of a degenerate form, in which the helmet is not capable of being lowered over the face. The Italian helmets are in Cases 116–119. Four Greek helmets have inscriptions. No. 188 was Corinthian spoil, dedicated to Zeus by the Argives, probably in the middle of the fifth century B.C.

The Attic helmet is a lighter form than the Corinthian, and resembles rather a cap with appendages to protect the neck, cheeks,

and nose. No. 195 (fig. 53) is the finest example, recently found in Macedonia and presented by the Greek Government.

Nos. 208, 209 are parade helmet masks, of a pattern that was in fashion in the Roman Empire in the second century after Christ. (For a complete example see the helmet from Ribchester in the Room of Roman Britain.) No. 209 was obtained at Aintab in Syria during the recent British occupation.

Among the greaves, the pair, No. 223, is noteworthy, with figures of running Gorgons, incised and in relief.

**Weapons.**—Table-case **E** contains weapons of offence, of all periods from the Early Greek Bronze Age to the Roman Empire. The exhibition includes spearheads, swords, daggers, arrowheads and slingshots.

284. An iron sword, with a silver sheath, covered with reliefs in



Fig. 53.—Attic Helmet.

beaten bronze. The Emperor Tiberius enthroned, and attended by Victory, receives Germanicus. On the shield of the Emperor is the motto *Felicitas Tiberi*, and on the shield of Victory is *Vic(toria) Aug(usti)*. This sword, sometimes known as the 'Sword of Tiberius,' was found at Mainz, on the Rhine.

[Wall-cases 1-24. See below, p. 136.] We pass to the opposite side of the room.

Wall-cases 25-29. Remains of ancient furniture. In particular, a fine set of mules' heads from the arms of couches.

The principal object is a richly inlaid bronze and silver seat (301) presented by Sir William Hamilton in 1784. The woodwork seat has been put together incorrectly. The seat ought to be a couch, and the carved pieces, terminating in mules' heads, ought to be fixed above, to support the cushions.

Other fine examples of such mule's head supports are shown in the case. See also couch-arms with relief designs in bronze and ivory.

Wall-case **30. Candelabra**, large and small, and various types of **Lamps**. The candelabra, which are in many cases of tall and graceful shape, are mainly derived from Herculaneum and Pompeii.

Wall-cases **31, 32. Methods of lighting**. The collection consists chiefly of lamps of various forms and materials, principally in bronze.

Case 32 also contains two bronze **lanterns** in good preservation, and the tops of two others. These are illustrated by a caricature of a quail-catcher going out with his lantern. Here, also, are hooks for hanging lamps, a lamp-feeder, and stands for lamps. Two lamps are mounted in such a way that the support can hang, or be fixed horizontally, or be stuck in the ground.

Wall-cases **33-36**. These cases contain objects connected with the **preparation and consumption of food**.

Cooking implements of various forms, such as saucepans and frying-pans; ladles (including one folding ladle from Amathus); moulds shaped as shells; graters, strainers, a filter; a wooden egg-whisk; stamps for cakes; spoons of various forms; also remains of actual foods—corn, fruits and bread—from Pompeii. Here also are statuettes of figures kneading dough, and a terracotta model of an oven. Below are pestles and mortars, the former usually in the form of a bent thumb.

Wall-case **37**. Objects connected with the **Bath**, such as the **strigils**, or scrapers, used for scraping off oil and dust, and oil-flasks.

Wall-cases **38, 39 and 40** (below). Objects connected with **water-supply and fountains**.

These include parts (338, 339) of two double-cylindere **force-pumps**. They differ slightly between themselves, but both are based on the system invented by Ctesibius of Alexandria. The two plungers (C C) in the cylinders (A A in fig. 54) were worked with a reciprocating motion by means of a rocking beam now lost. They alternately draw in water through valves at the bottom of the cylinders (B B), and force it into the vertical pipe in the middle, from which a continuous delivery is obtained. Found among the remains of a foundry at Bolsena.

Here, also, are pieces of leaden pipes, bronze taps of excellent construction fitted in leaden pipes, and bronze fountain jets.

Below are examples of bricks used for supporting the hollow pavement of the Roman hot air chambers in the baths; flues for conveying hot air, and specimens of drain-pipes. Here, also, are a bronze grating for catching rain-water, from the Mausoleum, and a terracotta gargoyle, probably from Pompeii.

Wall-case **40**. Typical vase-shapes. See p. 146 for an account of vase-forms.



Table-case **F**. Objects connected with the **Toilet** and **Personal use**.

344-355. **Boots and shoes**. Actual specimens are shown of a leather shoe from the City of London (further examples are in the Department of British and Mediaeval Antiquities); of a pair of cork soles, gilded, from Egypt; and of a pair of bronze soles. Vases and other objects illustrate various fashions of footgear. See also a bronze statuette of a negro slave cleaning a boot.

356-374. **Brooches (Fibulae)**. The principal types are shown, arranged in historical order from the Late Mycenaean to the Late Roman period. They illustrate the antiquity of the principle of the safety-pin and the numerous modifications of its details.

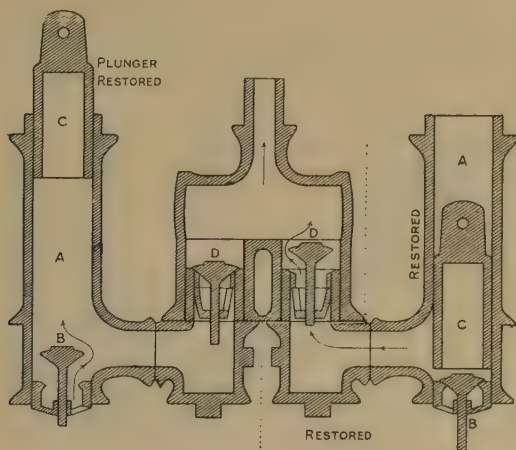


Fig. 54.—Section of Pump.

375-396. **Personal Ornaments**. A few typical examples of such objects as pins, bracelets, rings, hooks, etc. The finer examples in precious metals will be found in the Gold Ornament Room.

397-402. **Combs**. Examples are shown from the Mycenaean to the Late Roman periods. The combination of thick and thin teeth on the same comb was well known to the ancients. See also a brush, with dried grass bristles, from Egypt.

403-426. **Mirrors, etc.** At the end of the case are toilet boxes; mirrors; tweezers; razors, and similar objects of the toilet.

Table-case **G** contains objects connected with the arts of **Domestic Life**.

**Spinning** is represented by spindles and vases showing a woman at work; **weaving** by a collection of loom weights, intended for suspension at the end of the vertical threads of the warp. A few

specimens of cloth are shown. One is from the mummy of Diogenes, who was by trade a 'patcher.'

**Pins** are arranged so as to show their supposed progress from a natural thorn or piece of bone to the pin as we know it.

**Needles** are arranged on a similar principle, showing the change of form from the natural thorn with a groove round the end or with one, two, or three eyes.

Next to the needles are (438) a needle-case (fig. 55), and some pairs of scissors, together with knitting needles, a small shuttle, and objects of the form of crochet needles.



Fig. 55.—Needle-case No. 438.

A collection of **padlocks**, parts of locks, and keys, is followed by a group showing **methods of sealing** with clay or lead.

A collection of **knives** shows early forms of the clasp knife, as well as of the fixed knife. See the relief (Case 41) showing the stock in a cutler's shop.

**Wall-cases 41-48. Trade and Industry.** In the upper part of these cases are casts from reliefs in other Museums, illustrating various crafts. In Case 41 are casts of two reliefs, one with a scene in a cutler's shop, the other showing a cutler's forge, from the sepulchral altar of Cornelius Atimetus and Cornelius Epaphras, in the Vatican. Beside them is a cast of a relief of a pork butcher's shop, in the Dresden Museum. The butcher cuts up a joint, while his wife writes accounts in a set of tablets.

In Cases **43-44** are shown an apothecary's laboratory, from the Museum at Épinal, and a fuller treading cloth, from the Sens Museum.

In **45-46** are a man shearing cloth (from Sens) and a shoemaker's shop (from Rheims).

In **47-48**, a cast of the relief from the tomb of the Haterii in the Lateran, showing the method of lifting heavy stones for the erection of a building, by means of a tread-wheel and a kind of crane with pulleys.

**Wall-cases 41-44. Weights, scales, and steelyards.**

The weights are of several series. The most important are (1) early haematite weights from Enkomi (Mycenaean, about 1300 B.C.); (2) the Attic Mina (mean weight 6,737 grains = 15.4 oz. avoirdupois), and its parts; (3) the Roman Libra or pound (mean weight 5,050 grains = 11½ oz. avoirdupois), with its parts and multiples. See also a singular type of weights (mainly from Knidos) in the form of a pair of breasts.

The **steelyards** are based on the principle of a weight sliding along a long arm, suitably graduated, so as to make a counterpoise to the object to be weighed, suspended from the short arm. In most cases more than one hook can be employed as a fulcrum, and there is a graduated scale corresponding to each, so that the limits of the scale are greatly extended. Two steelyards in the lower part

of Cases 43-44 have their long arms steadied by bronze implements, whose function was long a matter of doubt but which seem most appropriately used as here.

Wall-cases 45, 46. **Tools and implements**, such as axes, chisels, saws, and a collection of nails.

Also masons' squares and plummets (fig. 56). The plummet bears in punctured letters the name of its owner, Bassus.

Wall-cases 46-48. **Building materials and accessories**. The accessories include such objects as hinges, dowels, cramps, door-pivots and sockets.

A select series of typical **specimens of marbles** and other materials is a part of the collection formed by Mr. Henry Tolley, and bequeathed by Mrs. Aldworth. The remainder is in drawers under Table-case H.

The examples of less costly materials include reliefs in stucco ; stamped bricks of the Roman Empire ; specimens of fresco, mosaic,



Fig. 56.—Set-square and Plummet.

and shell decoration. In one instance the fresco is an imitation of mosaic ; in others it gives the effect of marble.

Wall-cases 49-51. Objects connected with **horses**. The model horses in Case 50 wear headstalls of primitive Italian work, probably about the eighth century B.C.

Wall-case 51. The actual remains of horse-muzzles, bits, and iron shoes (note especially a very complete bronze bit, no. 508, from Achaia) ; axle-boxes and other portions of a large bronze chariot, inlaid with silver ; small figures of chariots, and a curious terracotta of a four-wheeled two-horse car. An equestrian statuette and a terracotta fragment from Cyprus give details of a horse's bridle, etc.

Wall-case 52. **Agricultural life**. The specimens include actual examples of various implements such as bronze plough-shares of the Mycenaean age from Enkomi in Cyprus ; iron implements such as a sickle, a bill-hook, a mattock, a hoe, and a shepherd's crook ; also a pair of millstones. The representations include a terracotta model of a farmer's cart, and of a wine cart ;

black-figured vases and bronze statuettes with scenes of ploughing and sowing, and of an olive harvest; terracotta reliefs of a wine-press, and of treading the grapes.

**Industrial Arts.** These are shown at one end of Table-case **H**.

**Metal working.** 528. Stone moulds, of the Mycenaean period, from Cyprus, were used for casting bronze implements; smaller moulds were used for the production of jewellery. A mould of the Graeco-Roman period, for casting a weight, is inscribed ΚΕΡΔΟΣ, i.e. 'gain.' A stone mould is also here, for casting lead counters (*tesserae*). Two lead studs (of which part of one remains) served to fix the two halves of the mould in correct position, and the metal was poured through the funnel-like channel.

**Pottery.** 533. A statuette from Amathus appears to represent a potter shaping a vase on a small wheel at his feet.

534. A circular object of terracotta, from Crete, may be a small **potter's wheel**. Two specimens are shown of 'cockspurs,' used to support vessels in the kiln.

535. A vase shows a **Potter** at work. Before him is his wheel, a heavy stone rotated by the hand, and kept in motion by its momentum. At present, however, the wheel serves as a table, and the potter attaches a handle to a cup. On a shelf above are five finished vases.

539. **Lead bands** and rivets, large and small, show the methods of mending or strengthening clay vessels.

540. An unfinished example of a **red-figure drawing** shows the method adopted in this class of vase painting (see p. 179). A broad line is drawn on the outside of the subject, so that the subject is left in the ground colour of the vase. To complete the process the external ground must be filled in with black.

**Moulds** are shown for vases with reliefs; and for terracotta lamps. Three stamps in relief are also shown, with roughly shaped handles behind. These were employed for the preparation of the terracotta moulds for vases with relief. Two batches of common clay lamps have been spoilt in the kiln.

**Gem Engraving, etc.** Beads and engraved gems at various stages of manufacture. Handles for the upper pivot of a revolving drill; moulds from Naukratis, for the manufacture of Graeco-Egyptian porcelain scarabs.

**Inlaying and enamelling.** Examples of late enamelled ornaments; of a marble plaque with a Gryphon, formerly filled in with paste; fragments of an elaborate acanthus pattern of ivory, probably inlaid in wood, from Kertch.

**Wood-working.** 554. Wooden box from Kertch, with dove-tailed joints, sliding lids, and inner partitions. The upper edges have woods inlaid.

**The Lathe.** A group of objects, finished on the lathe, and showing its employment for work in bronze, ivory, bone, wood, marble and alabaster. See also a few specimens of fretwork.

The near end of Table-case **H** contains a collection of **Surgical**



**Instruments**, such as bistouries, tweezers, *tenacula*, *spatulae* and the like. 563 is a surgical drill-bow. 567. A cast of a votive relief at Athens shows a hinged and fitted instrument-case lying open, with a large cupping vessel on each side of it. A bronze cupping vessel is also shown. 569. A series of inscribed stamps were used for stamping cakes of eye salve and other medicinal pastes. 570. A sard intaglio with Athena seated and the legend 'Herophili opobalsamum' was used for sealing packets of eye-salves.

Adjoining the instruments are **compasses and measures**. Among them are two folding foot-rules; two pairs of proportional compasses; a small sundial.

575. A cup is inscribed 'Hemikotylion,' *i.e.* half a pint.

A series of **Stamps** for impressing on soft clay, or other like material, have usually a Roman proper name, often within a frame which may be shaped as a foot, a shoe, a galley and the like. One example (584), of a very rare type, is cylindrical and pivoted, to be impressed by rolling.

One half of Table-case **J** is devoted to **Infancy, Toys, and Education**. At the end of the case are a few illustrations of **Infancy**. In terracotta, Eros is asleep in a cradle, and so also are two children. On one of the vases is a baby imprisoned in a turret-shaped high chair, among his toys. On others, boys are playing with a go-cart, etc. A collection of **toys** includes several terracottas from tombs, among which it is not always possible to decide which must be regarded strictly as toys and which are offerings of a votive character. In any case there can be no doubt about the rag-doll and wooden horse from Egypt. The toys proper include a rattle, whistles, a wheel to drag along, and diminutive objects in lead or pottery, such as are now used for dolls' houses.

The appliances for **Games** at the opposite side of the case include counters in many forms, marbles, draughtsmen, and knucklebones (astragali). The latter are either the natural bones, or copies in bronze, lead, ivory, crystal, etc. Two of the knucklebones are cleverly adapted to represent a Satyr and a squatting dwarf.

For use in games of chance, we have dice boxes and dice, teetotums, a 14-sided die and a 20-sided die. The dice are in many materials, from bone to crystal with gilded spots.

**Education**. Here we find terracotta groups showing reading and writing; also (604) an alphabet, (605) a syllabary, (606) a schoolboy's tablet, (607) a reading board. Part of the tablet contains a **Multiplication Table** from once one is one ( $\acute{\alpha} \acute{\alpha} \acute{\alpha}$ ) to three times ten ( $\gamma' \iota' \lambda'$ , that is  $3 \times 10 = 30$ ). On the right side of the tablet is a column of words written to show the division between the stems and terminations. The fellow tablet, which was tied to this by strings so as to make a book with the waxed surfaces inside, contains two lines of verse first written by the master, and then twice copied by the boy, each time incorrectly.

The instrument employed for writing is the style (or *stilus*), which has a sharp point at one end for writing in the wax and a

broad surface at the other for erasing the writing. See a good example in ivory (fig. 57).

608. A small fragment of an 'Iliac table' contains the dragging of the body of Hector by Achilles, and Achilles conversing with Athena. These tables were compilations of the Epic stories, made by grammarians, probably for use in schools.

The objects connected with writing include :—

**Inkstands** and **pens** in bronze or bone or reed, together with (610) a specimen of an ordinary letter written in ink on papyrus. The writer sends an order for drugs which must not be rotten stuff. Two leaves are also shown (612\*) of a lawyer's note-book. Drafts of cases, etc., are written with ink, on the **whitened wooden tablets**. The last leaf has a place for the pen annexed to it.

The objects connected with **painting** include various materials used by painters, specimens of colour, palettes, and an alabaster stand for mixing the colours. There are also specimens of encaustic painting on wooden panels: In one case the panel is contained

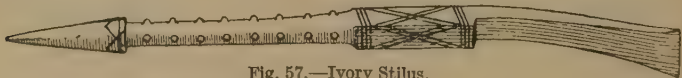


Fig. 57.—Ivory Stylus.

in a **picture frame** (619), singularly modern in its details, and resembling an 'Oxford' frame.

In the case in the middle of the room are vases and reliefs with representations of Greek games and pastimes or the life of children. Note especially the cast of a relief of young men playing a game curiously resembling the modern hockey, found in 1922 at Athens.\* In the lower part of the case is also a model of a fourth-century tomb found at Paestum in Southern Italy, showing the method of arranging vases round the corpse.

We turn to Wall-case 53.

**Marriage.** 634. A diminutive vase with scenes of a marriage, and of Eros visiting the lady, is a model of the *loutrophoros*, the vase in which water was brought for the bridal bath. The fourth-century vase, no. 636, represents the mystical marriage ceremony between the god Dionysos and the Basilinna, the wife of the Archon Basileus, at Athens.

The gold ring (639) with clasped hands is a Roman betrothal ring. The sarcophagus relief (641) represents the Roman nuptial ceremony of joining hands. The gods that personify valour, success, and fortune are shown as in attendance. The same action is shown below on the sepulchral chest of Vernasia Cyclas (640).

Wall-cases 54-56. **Music.** The instruments include (642) a lyre of sycamore wood and tortoise-shell from Athens; (645) a pair of wooden reed-pipes also from Athens, a bronze reed-pipe from

\* A replica is shown in the Gallery of Casts (see p. 78).

Halicarnassos, and (646) a pair of bronze pipes from Italy. See also cymbals, bells, and trumpets.

Wall-cases 57, 58. A collection of representations of domestic and pet animals. The chief domesticated animals are shown, and children are seen playing with dogs, goats, pigs, and pet birds. The vase (662) shows a girl holding up to a spaniel a tortoise tied by the leg.

The lamp 665 shows a travelling performer with trained animals—a cat which climbs a ladder, and a monkey. The vase 664 shows a boy seated with a pet bird, perhaps a quail, in its cage.

In the upper part of this case is shown a stone slab used for playing the game of *duodecim scripta*, the board consisting of six words of six letters each. In this example the words are :

CIRCUS PLENVS  
CLAMOR INGENS  
IANUAE TE(*nsae*).

‘Circus full ; great uproar ; doors bursting (?)’ The game was played with counters sometimes called *contorniates*.

Wall-cases 58–64. A small series of objects illustrating the burial customs of the ancients.

**Mycenaean Period.** Specimens of the gold mouthpieces and diadems placed on the faces of the dead. [See more elaborate examples, also from Enkomi, in the Gold Ornament Room.]

**Greek Period.** A plain tombstone, with an archaic metrical epitaph of Idagygos of Halicarnassos ; a typical Athenian columnar stone of Menestratos ; a large urn (671) from Athens which contained calcined bones and fragments of cloth. The obol for the ferryman Charon, which was put in the mouth of the corpse, may be seen adhering to a piece of the jawbone. Two examples are here shown of the sepulchral *lekythi* (see p. 185), which were intended to hold offerings to be made at the grave, and often, as here, have representations of a tomb with the vases placed at its foot.

**Early Italian Period.** A primitive hut urn (676) from Monte Albano\* ; (678) an urn for ashes, approximately of human form, on a chair ; (681) an Etruscan urn, in the form of a dead person, recumbent on a bed.

**Roman Period.** No. 687 is a Roman sepulchral relief of the first century B.C. Aurelius Hermia, a butcher of the Viminal Hill, and his wife, Aurelia Philematium, stand with their right hands raised and clasped. In the verses on the left of the stone, Aurelius, speaking in the first person, describes the good qualities of his wife ; on the right Aurelia is the speaker, and commends the kindness of her husband.

Wall-cases 63, 64. Roman sepulchral urns in marble and alabaster.

No. 2359, the sepulchral chest of a child called C. Sergius

\* Another is exhibited on Table-Case D, in the First Vase Room (see p. 163).

Alcimus, gives curious details as to his rations of public corn. He died at the age of  $3\frac{1}{4}$  years, but it is stated that he drew his rations on the tenth day of the month at the thirty-ninth distribution office (there were forty-five in all).

689. A bequest by a testator whose name is lost (*C.I.L.* vi., 10,248) provides an endowment (consisting of seven twenty-fourths of the rental of a block of dwellings) to his freedmen and freedwomen to observe certain ceremonies at his grave. The tomb was to be decked on the days of his birth and (probably) of his death; also on the day of rose-scattering and on the day of violets. A burning lamp with incense was to be put on the tomb on the Kalends, Nones, and Ides of each month.

688. An epitaph (*C.I.L.* vi., 29,896) on a pet dog called Pearl (Margarita) tells that she was a Gaulish coursing-dog, always the pet of her master and mistress, with speaking ways, and that she met her death giving birth to puppies.

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## THE ETRUSCAN ROOM.\*

The two bays on the right and left of the Bronze Room door are devoted to Etruscan antiquities. The remains of the earlier or 'Italic' civilisations in Italy are now exhibited in the First Vase Room (p. 163).

## THE ART OF THE ETRUSCANS.

The people who were called by the Romans Etrusci, or Tusci, by the Greeks Tyrseni or Tyrrheni, by themselves Rasena, and by us **Etruscans**, principally occupied the region of Central Italy bounded by the Apennines, the Tiber and the Gulf of Corsica. The affinities of the Etruscans in respect of race and language are still uncertain. As regards the latter, we have a large number of inscriptions, written in a form of the Greek alphabet. The inscriptions are mainly taken up with names of persons or sepulchral formulae, to which also relate the few bilingual documents known. For these reasons the known vocabulary and facts of grammar are at present very incomplete, and no connection with any known language has yet been validly established.

Their territory lay close to that of Rome, and in Rome itself they had considerable political power, though most of the population were of the Latin stock. With the fall of the monarchy

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\* For the pottery, see the *Catalogue of Vases*, Vols. I, Part 2, II and IV; for the bronzes, *Catalogue of Bronzes* (1899). Copies of these can be borrowed for use in the room.



the power of the Etruscan element within the state was broken. This is expressed in legend by the story of the unsuccessful march of Lars Porsenna, of Clusium, to replace the banished Tarquin on the throne. After the beginning of the fifth century the power of the Etruscans in their own territory began to decline. Their sea strength was broken by the battle of Kyme or Cumae (474 B.C. ; cf. p. 119). The struggle on land ended in the conquest of Etruria, the last great acts of which were the battles at the Vadimonian Lake, 309 and 283 B.C. Although politically extinguished, the Etruscans maintained a separate national character and art until nearly the beginning of the empire.

In religious belief and ritual the Etruscans exercised a deep influence upon Rome ; but since their literature, such as it was, has perished, they are chiefly of interest to us in connexion with the remains of their art.

The basis of **Etruscan art** is the primitive form of culture which is defined later (p. 163) under the name of ' Italic ' (otherwise known as ' Villanova ' ) culture, and which was one branch of the European Early Iron Age civilisation. This culture, assuming that the Etruscans reached Italy by sea, they must be supposed to have found established. Oriental influence made itself felt by importations of smaller objects introduced by Phoenician and Greek traders.

During the period of archaic Etruscan art, represented by the Polledrara Tomb (see below), Phoenician influence is strong and importation is frequent. Greek influences are also felt, but faintly.

To this succeeds a period of active intercourse between Etruria and Greece. The Etruscans import the wares of the Ionian and Athenian potters (p. 148), and a large proportion of the best Greek vases in the Second and Third Vase Rooms was found in Etruscan tombs. In pottery they never imitated the Greek wares with any success (p. 137), but they adopted Greek motives and mythological types with zeal, and used them on their engraved gems (p. 115), jewellery (p. 107), and bronzes. In the latter branch they were particularly skilled, and their bronzes appear to have been exported freely to Greece. On the other hand, many bronzes, though found in Etruria, are either of Greek origin, or are so profoundly influenced by Greek art that they are hardly distinguishable from Greek products. The bronzes of this class are now exhibited in the Bronze Room.

It was formerly supposed that the Etruscans alone practised the characteristic engraved work on bronze, such as occurs on the mirrors and *cistae*, and though several examples of Greek work have now been found, they are still few in number compared with those of the Etruscans.

The art of Etruria and Greece proceeded on parallel lines, until Greek art reached its full perfection in the fifth century B.C. Etruscan art had no such culminating point, and in the subsequent periods Etruscan art loses its interest, even though maintaining

its individuality. In the greater part of its products it adopts but vulgarises the character of later Greek art. Its outlines become loose, its execution careless, and its spirit coarse. Some of the engraved work on metal can alone be excepted from this condemnation.

**Case B.** The principal group of antiquities of the early Etruscan period is that from the **Polledrara Tomb** (otherwise known as the Grotta d'Iside or Grotto of Isis), which was excavated at a place called La Polledrara, near Vulci, in 1840.

The date of this tomb can be determined as not earlier than the reign of the Egyptian King Psammetichos I. (666–612 B.C.), whose cartouche appears on one of the porcelain scarabs that were found. On the other hand, everything points to the high antiquity of the tomb, which may therefore be placed not much later than 600 B.C. The contents of the tomb are partly imported and partly of local manufacture. Among the former are the carved ostrich eggs, the ivory spoon, the faience scarabs and flasks with hieroglyphic inscriptions of new-year greeting. Among the latter are two large vases with subjects painted in colours, which are now much faded.

The bronze work is probably of local manufacture. It is for the most part made of thin beaten plates riveted together, and it is plain that most of the utensils could never have been used except for show at funeral ceremonies and as furniture for the dead, so thin and slight is the bronze.

Among the bronze objects may be noticed a three-quarter length female bust (434), in which the metal is beaten up in plates, which are then riveted together in a manner characteristic of the oldest bronze works. About the lower part are two tiers of friezes of Oriental animals and chariots, perhaps in imitation of an embroidered skirt.

The archaic figure of a woman holding a bird is said to be carved in the limestone of the Polledrara district, and is also, therefore, a local work. Elaborate patterns are painted on the edges of the garments.

The figures carved in alabaster, and the seated figures in terracotta, are consistent in style with the date assigned to the tomb.

**Case 1.** Etruscan bronze vessels and instruments. The whole of the contents of the central shelf of this case are said to have been found together at Praeneste in 1786 in a crypt near the Temple of Fortune.

**Case 2.** Etruscan sepulchral chair. A series of archaic bronze plates, with incised designs of geometric patterns and animals, has been reconstructed to form a chair for the support of a cinerary urn of human form. There is conclusive evidence for this practice (cf. the urn and chair in the Room of Ancient Life, p. 133).

**Cases 3–7.** Etruscan terracotta cinerary chests and sarcophagi of about the third century B.C. The smaller terracotta chests are cast from moulds and roughly coloured, the names of the deceased

being occasionally added. Certain favourite subjects, such as the combat of Eteokles and Polyneikes before Thebes, and a group usually interpreted as Echetlos fighting with his plough at Marathon, are repeated with great frequency.

For other examples of Etruscan work in relief, see the limestone chests and the sarcophagi in the Etruscan Basement (p. 75).

Cases 8-12. Archaic paintings on panels of terracotta, which appear to have lined a part of the walls of a tomb. The subjects include two Sphinxes, which probably flanked the doorway, and a procession of figures busied with funeral ceremonies. They carry a standard, perhaps that of the deceased person, a wreath, and various vases. The figure on the right seems to be unfastening a long metal girdle. These panels were obtained from Cervetri (Caere), and are to be dated about 600 B.C.

On the upper shelf of Cases 1-12 are ranged a series of terracotta heads of the late Etruscan and Roman Republican periods. These are probably examples of the *imagines* or portraits of deceased ancestors which were set up in the *atria* of Roman houses.

Cases 13-24. Further examples of Etruscan art. The middle and (in part) the lower shelves contain examples of Etruscan painted vases, strictly so-called.

Cases 13, 14. Imitations of Greek black-figure vases, such as are seen in the Second Vase Room. The figures are rough and coarse, on a pale ground, and show no skill in the drawing or incised lines. The effect is almost that of a caricature. A notable specimen is a jug with scenes in two friezes: a revel, and the siege of a city.

Cases 15, 16. Imitations of the later class of Greek red-figure vases, such as are shown in the Third and Fourth Vase Rooms. On the krater F 480, with the subjects of Ajax falling on his sword and Actaeon attacked by his hounds, the names of the two heroes are inscribed in Etruscan.

Cases 13-17 (upper shelf) and Cases 18-23. Etruscan black pottery, of the kind known to archaeologists as 'Bucchero nero'; the black surface was produced by baking the pots in a closed furnace. Where patterns are present they are partly incised lines, partly moulded reliefs, and partly reliefs impressed upon the soft clay by rolling along it an engraved cylinder.

Case 24. Archaic pottery from a tomb at Falerii. The large caldron on the stand is decorated with four gryphon's heads as well as with white paint. The gryphon type was adopted from Assyria by European art at a very early date.

The two circular Cases C, D contain some of the Etruscan bronzes, especially examples of the *cistae*, or caskets, with incised designs.\*

Case C. 640. *Cista*. On the body are: (1) Bellerophon leading Pegasus by a halter and conversing with Sthenoboea (or,

\* The contents of these two cases have now been transferred to the Bronze Room (Circular Case 7).

according to Homer, Anteia), the wife of Bellerophon's host, Proetos. The mission of Bellerophon to Lycia, and his quest of the Chimaera, were the result of the guilty passion of Stheneboea; (2) Paris (?) and Victory about to make a libation; (3) Menelaos and Helen (?). On the cover are Nereids riding on sea-monsters.

745. A *cista*, engraved with an obscure subject, of which no convincing interpretation has yet been proposed. It has been suggested that the scene is perhaps a travesty of the Judgment of Paris. The subject is also explained as the race of Atalanta and Meilanion, in which the latter won by means of the stratagem of throwing down the golden apple of Aphrodite.

Case D. 638. *Cista*. Round the body is engraved a frieze, representing the sacrifice of Trojan captives at the funeral pyre of Patroclus. On the cover are engraved three Nereids, riding on marine monsters, and carrying the armour of Achilles. The whole is surmounted by a group in the round of a Satyr and a Maenad. This *cista* is remarkable for the masterly drawing of the figures in the frieze and the interest of the subject, the grim character of which is well suited to Etruscan taste.

746. *Cista* engraved with designs: (1) Combat of Paris and Menelaos, Aphrodite intervening between them. (2) Combat of Greeks and Amazons, as allies of the Trojans. Achilles stands over the body of the Amazon Penthesilea, while Thersites advances to insult the body, an outrage in return for which he was slain by Achilles.

Case A. Miscellaneous Etruscan antiquities, including archaic bronze reliefs, ivories, and amber objects. A selection of the latter is placed in a shade on the top.

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## THE BRONZE ROOM.\*

The bronzes exhibited in this room (and in the Italic Room and Room of Greek and Roman Life) are in part derived from tombs, in which, like the pottery and gold ornaments, they had been buried as appurtenances of the dead. In part they are relics of the religious and ordinary life of the Greeks and Romans, found wherever by chance it might happen that they had been hidden and preserved. It is noticeable that the bronze of some of the vases is so thin that they can do little more than stand and support their own weight. They must have been produced expressly for purposes connected with the tomb.

The Greek temples were rich museums of bronze work, whether in the form of statues on a large scale or of small votive offerings

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\* Described in the *Catalogue of Bronzes* (1899), by H. B. Walters (30s.). A copy can be borrowed for use in the room.



and inscribed tablets. Large deposits of the kind were found, for example, at Olympia and on the Athenian Acropolis. For the most part we only have the record of the bronze dedications in the temples, since the metal was too valuable to be neglected, and the temple treasures were only spared if they were buried. Three votive helmets, however, originally dedicated in temples, are now in the Museum collection (pp. 119, 124), and some of the inscribed tablets were originally intended to form a part of a temple's archives.

A considerable part of the collection in this room consists of small **statuettes**. Some of these are made to perform a decorative purpose, as the handles of mirrors and dishes, while others stand as ornaments on candelabra. The free-standing statuettes, performing no such office, are comparatively rare from Greece. From Rome and the Roman Empire they abound, having been much used in Roman houses to place in small domestic shrines (*lararia*).

The **vases, lamps** and other domestic objects, which are numerous represented, are interesting as illustrations of the fine sense of decoration and form which enabled the ancients to impress on many objects (*e.g.* a vase handle) the shapes which they have retained to the present day.

Work in bronze **relief** was actively practised in Greece, as also in Etruria, before and during the fifth century B.C. The best examples, however, of Greek reliefs (in which the Museum is particularly rich) belong to the beginning of the fourth century B.C., and consist of mirror-cases and pieces of armour, portions of metal vases, etc. These reliefs, which are sometimes cast from moulds, but more often beaten up from the back (*repoussé*), reach a high degree of perfection (see below).

As we have seen, the Etruscans practised largely the use of an **incised line** on bronze for their mirrors and caskets. Examples of similar line engravings on Greek works of the fine period are comparatively rare.

Circular Case 1. 558. Caldron, or lebes. On the cover is an archaic figure of a woman; on the rim are four youths performing exercises on horseback, alternating with figures of Sirens.

587. A tripod support for a caldron, richly decorated with subjects in relief. From Vulci.

Pedestal 2. Select archaic bronzes. The horseman is a remarkable example of Greek bronze-work of the sixth century B.C. It was found at Grumentum in Lucania, and was formerly in the Forman collection. Two of the other figures are early Etruscan work.

Table-case A. Above the case are a set of **bronze cups** of refined outline from Galaxidi, the port of Delphi.

287\*. A very admirable bronze relief, of Aphrodite and Anchises on Mount Ida. From Paramythia (see p. 143). Purchased from the Hawkins collection, with the aid of a contribution from the National Art-Collections Fund.

At the other end of the case, see some interesting reliefs in

silver and silver-gilt, which were part of the adornment of a chariot found at Perugia in 1812. The remainder of the extant reliefs are at Perugia and Munich. One of the reliefs is of a decorative character, with a seated Gryphon, and two lions attacking a boar. The other appears to represent a racing scene, with two horsemen riding over a fallen competitor.

The remainder of the case contains bronze reliefs. Some are cast solid, and finished with a tool on the surface, but the majority are produced by the process of *repoussé*-work. The thin plate of bronze is bedded with its face on a yielding material, such as pitch, and is then beaten out from the back with suitable punches. The front of the plate is then cleared, while the back in turn is supported, and the work is finished by punching, chiselling or engraving the face.

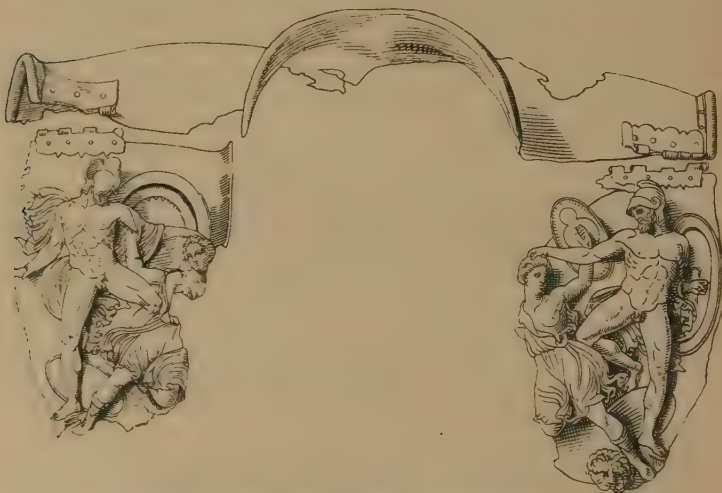


Fig. 58.—The Bronzes of Siris. (After Broendsted.)

285. The **Bronzes of Siris** are famous examples of the process just described. They are two groups in high relief which were originally attached to a cuirass, and served as enriched shoulder-bands. In fig. 58 they are shown, for the sake of illustration, in connection with the back plate of a cuirass. The lions' heads probably held rings, which would be tied to the plate below. Each group represents a Greek victorious over an Amazon, whom he drags by the hair. The details are varied throughout, but the lines of the groups are symmetrical in relation to the central line of the cuirass. These bronzes are said to have been found near the River Siris, in South Italy, whence their name.

286. Youthful heroic figure, seated. This relief, which is cast nearly solid, was riveted to some surface. The figure is in excellent

preservation, and very finely treated. It has been assigned to the time of Lysippos, that is, the second half of the fourth century B.C.

311. Relief, with Dionysos and Ariadne standing. They wear thin transparent draperies, expressed with extraordinary skill, in *repoussé*-work. This relief, which was found in the island of Chalke, near Rhodes, was originally affixed to the base of the handle of a pitcher. Other portions of the same vase, and also complete examples of the same kind, are shown in Case 8.

310. Relief, derived, like no. 311, from a vase, with Boreas carrying off the Athenian maiden Oreithyia. Found in a tomb in Kalymnos.

**Pedestal 3.** Select Greek and Etruscan statuettes, mostly of the archaic period. They illustrate admirably the careful and refined precision of artists working in the archaic manner. The following are specially worthy of notice :—

192. Statuette of woman, very daintily worked, inlaid with silver, and with small modern diamonds in the pupils of the eyes.

450. Artemis (?); Etruscan work of the first half of the fifth century B.C. The usual attributes are wanting, but the attitude is characteristic of the goddess. Found near the lake of Falterona in the Apennines.

509. Figure of a draped man, wearing high boots with turned-up toes; the treatment and details are characteristically Etruscan. Found near Prato, Tuscany.

514 and 515. Two figures of athletes, one oiling himself; Ionic Greek work of about 480 B.C.

**Pedestal 4.** Head of a young man wearing a close-fitting cap, perhaps a Roman priest. Italian work of the Roman Republican period, about 200 B.C. From the Payne Knight collection.

**Pedestal 5.** A remarkable figure of a young woman, probably a Roman priestess. This figure, which has much charm, has been called by the name of Drusilla, sister of the Emperor Caligula, but the work is at least two centuries earlier. It was bequeathed to the Museum by the first Viscount Astor in 1919.

**Pedestal 6.** 268. Portrait head of an African. The racial characteristics are vividly expressed. The eyes have been enamelled, parts of the substance still remaining in the sockets. Found at Cyrene, on the original floor of the Temple of Apollo, and buried deep below a later mosaic pavement.

**Table-case B.** Etruscan mirrors. On one side the surface of the metal was highly polished, but it is rare for the mirrors to retain any reflecting power to-day. On the other side was an incised design, in many instances representing subjects derived from Greek art, mythology and legend, but usually accompanied by Etruscan inscriptions, giving in Etruscan form the names of the persons represented. The mirrors are sometimes circular disks, enclosed in mirror-cases, of which there are several examples (compare the figure of Seianti Hanunia in the Terracotta Room), and sometimes they have long handles. These may be either completely finished

in bronze, or may have been inserted in handles of wood or bone, now for the most part lost.

No. 542 is a remarkable specimen of archaic Etruscan work in low relief. Herakles is carrying off a woman, whose name is inscribed as Mlacuch, which may represent a Greek form Malache, but the subject is not otherwise known. The type suggests the wrestling of Peleus and Thetis.

Above this case are Greek and Etruscan decorative bronzes.

Circular-case 7. 639. *Cista*. On the cover are four Nereids riding on sea-monsters, finely engraved. The handle is in the form of a group of wrestlers. For others, see above, p. 137.

Pedestal 8. Select bronzes. 666. A gracefully composed figure of a woman seated in a chair, forming the base of a candelabrum. From Chiusi; once in the collection of Samuel Rogers.

665. A large and decorative strigil (scraper) from Praeneste. The handle is in the form of a nude figure of Aphrodite, herself using the strigil.

Circular-case 9. 557. A finely-designed two-handled vase (*amphora*) from the Pourtales collection.

650. Bronze bucket (or *situla*), richly decorated in relief. Beneath each handle is a Genius of Death (probably analogous to the so-called 'Harpies' of the Harpy Tomb) holding up a nude youth with either hand. Above each foot is a relief of Herakles wrestling with the Nemean lion.

Below is a bowl (*lebes*) brought by Lord Elgin from Athens. It was found within a marble vase in the so-called tomb of Aspasia, and contained burnt bones.

Pedestal 10. Select bronze **mirrors and mirror-handles**. These examples are designed to stand on the toilet table, and the reflecting surface of the mirror is supported by a statuette or group, either in the round or in relief.

Table-case C. Examples of bronze decoration in relief.

A considerable series of bronze plates with impressed reliefs, having archaic designs of chariots, lions, Sphinxes, Gryphons, and other fantastic animals has been tentatively restored as part of a chest of wood, decorated with bands of bronze. From a tomb at Eleutherae. In the case are also examples of the decorative treatment of vase handles, and objects of the same class.

Above this case are select vases, some inlaid with silver or niello.

Pedestal 11. Select Hellenistic and Græco-Roman bronzes.

825. Hermes wearing a gold tore; thought to be after an original by the sculptor Lysippos. 1450. Orestes. 1523. Silvanus. Statuette of Athena-Neith.

Statuette of a young negro, presented by the late W. C. Alexander through the National Art-Collections Fund. Found near Perugia.

Pedestal 12. 267. Head of **Hypnos** (Sleep), winged. (Plate XVI., fig. 2.) Only one wing now remains, said to be that of a night-hawk. The type of the complete figure is that of a youth half running and half hovering, with a poppy seed-vessel and a horn in



his hands. A cast of the complete figure, from a statue at Madrid, is exhibited in the Gallery of Casts (p. 81), and shows the proper poise of the head. The present bronze has been associated with the art of Praxiteles. Found near Perugia, but evidently a Greek and not an Etruscan work.

**Pedestal 13.** 269. Figure of Marsyas, drawing back in surprise. The motive is probably connected with a group by the Attic sculptor Myron, of Athena, rejecting the flutes (which disfigured her face) in the presence of Marsyas. He picked them up, and thus incurred the curse of the goddess (cf. p. 79). From Patras, 1876.

**Pedestal 14.** 847. Male portrait head, probably of a **Greek poet**, but not certainly identified. The head was formerly called Homer, but since the eyes were inlaid it has not the plain indications of blindness which mark the heads of that poet (cf. p. 72). This fine bronze was brought from Constantinople at the beginning of the seventeenth century, and once formed a part of the collection of the great Earl of Arundel.

**Table-case D.** Mirror-cases, with designs in *repoussé* relief on the outside of the lids. The flat inner surfaces in some instances have incised designs.

292. Aphrodite and Eros in relief, from Crete. Compare the group on the Parthenon frieze (p. 34). The incised design shows Eros with bucket and pitcher, hastening to draw water.

On the opposite side of the case :—

290. Mirror-case, with a delicately-worked relief of Victory sacrificing a bull. This was a favourite subject with the Greek artists. Compare the terracotta panels mentioned above (p. 101).

Above the case are bronze cups from Galaxidi (compare Case A).

**Circular Case 15.** 560. Caldron. In the centre of the cover is a group of a man carrying off a woman, a minutely elaborated piece of archaic work. Four mounted Amazons drawing their bows surround the rim. Round the body is an incised frieze, with Herakles driving away the cattle of Cacus, various groups of animals, a chariot race, and wrestlers.

588. Tripod support for a caldron, decorated with subjects in relief. The three reliefs appear to be connected with the legend of the rescue of Alcestris by Herakles—(1) Hermes in running attitude ; (2) Thanatos (Death) carrying away Alcestris ; (3) Herakles in running attitude.

**Pedestal 16.** A collection of bronze statuettes forming a part of finds made at Paramythia in Epirus.

Paramythia is about 15 miles from ancient Dodona, and the same distance from the coast opposite to Corfu. The bronzes were discovered in 1792 and 1796. The greater part were rescued from the hands of a coppersmith at Jamina, who had bought them for old metal, and were taken to Russia, where some of them have remained. Most of those here exhibited were acquired by Mr. R. Payne Knight. Two especially fine additions to the group have been made at a recent date, derived from the collection of Mr. Hawkins. The relief of Aphrodite and Anchises is mentioned above, p. 139. The statuette of the seated Hermes was a gift from Mrs. Hawkins.

The whole group is approximately of one and the same period, such inequalities as appear being due to the different hands, and is probably to be assigned to the close of the fourth century B.C. Specially noteworthy are 274, Poseidon, and 275, Zeus; also the relief of Aphrodite and Anchises (?) in Table-case A and the seated Hermes. The two latter pieces were restored by Flaxman.

We turn to the wall-cases in order round the room.

Cases **31-32**. Greek and Italian bronzes of primitive style. With these are a few in which Egyptian and Oriental influences can be detected, and some curious examples of the primitive bronze statuettes of Sardinia.

Cases **33-35**. Greek (and especially Ionian) bronzes of an early period.

232. A lioness in fine archaic style.

188. A figure of Eileithyia (the goddess who helped women in child-birth). An inscription engraved on it tells that it was a votive offering to Eleuthia (Eileithyia) made by a woman named Aristomache.

209. Figure of Apollo, with a fawn on his right hand, and once probably a bow in his left. There is strong reason for thinking that this statuette is a copy of the statue of Apollo Phileaios at Branchidae (cf. p. 3) by the early artist Kanachos. It closely resembles a type of figure on the late coins of Miletos, believed to be copied from the same original.

Cases **36-37**. Early Etruscan bronzes, showing the application of sculptural designs to objects such as mirror-stands, etc., of the sixth to fifth centuries B.C.

Cases **38-39**. Etruscan statuettes of the period of transition from the archaic to the fully-developed style. Fifth to fourth centuries B.C. Among them may be noted no. 481, Eos carrying off Kephalos; no. 602, Demeter in a rustic car; and a crouching Seilenos from Civita Castellana.

Cases **40-41**. Later Etruscan bronzes (fourth to third centuries B.C.).

Cases **42-43**. Archaic Etruscan bronzes of large size. 447. Figure of Aphrodite (?) made of bronze cast on an iron core. The swelling of the iron has split one side of the bronze. The fore-arms were separately cast and are riveted on.

265. Right leg of a colossal man wearing a greave. This splendid fragment which was found in Magna Graccia (Southern Italy) belongs to the middle of the fifth century B.C. It appears to be part of an armed figure running on tiptoe.

Cases **44-47**. Later Etruscan and early Roman bronzes, mostly of large size.

Note two figures of priestesses belonging to the same group as that on Pedestal 5. Also (909) a seated figure of Zeus from Hungary, and (1084) a graceful and pleasing Aphrodite from the Pourtales collection.

Cases 48-49. Etruscan and Roman portrait-heads.

Case 49. A remarkable bronze head of the Emperor Augustus in early manhood. The surface is in admirable preservation, the inlaid eyeballs being perfectly preserved. It was discovered in December, 1910, by Prof. John Garstang, at Meroë (Kabushia), in the Egyptian Sudan. The bronze was acquired by the British Museum, through the liberality of the Sudan Excavation Committee of the University of Liverpool, in consideration of a sum of one thousand guineas contributed by the National Art-Collections Fund to the further excavations of the Committee.

Cases 50-51. Hellenistic bronzes, some showing Egyptian influence. Among them is a statuette of Alexander the Great wearing the aegis as a military cloak, from the Fouquet collection.

Case 52. Roman subjects. Statuettes of Lares and the like.

Case 53. In part, Gallo-Roman bronzes, found in Gaul.

Cases 54-60, 1-9 are intended to illustrate the application of Greek design, in the decoration of objects of daily life, such as vases and other utensils.

Cases 54-60. Candelabra. Many of them are surmounted by Etruscan statuettes of an early period and of considerable interest. Note also in Case 55 the fine lamp with two nozzles in the form of Satyric heads, and with two foreparts of springing lions, from the Roman baths of Paris.

Cases 1-9. Decorated vases, vase-handles, etc., of all periods.

Cases 10-11. Figures of animals, dwarfs, actors, etc. In the lower part, Roman lamps modelled in various forms, such as human heads or animals.

Cases 12-19 contain bronzes of considerable size, mostly of the Roman period. Among them are :—

In Cases 12-13 :—

1328. A figure of Dionysos, youthful and somewhat effeminate. The eyes have been inlaid with silver. From Porto Trajano. (The right leg and left foot are restored.)

987. Apollo. It has been conjectured that he is here represented at the moment when he orders the flaying of Marsyas.

1327. Dionysos (Bacchus) as a young boy, ivy-wreathed. From Pompeii. Bequeathed by Sir William Temple.

In Cases 14-15 :—

826. Boy playing at the Italian game of *Morra*, in which the players simultaneously throw out their hands with some of the fingers extended, and guess the total number of fingers exhibited by the two players together. From Foggia.

827. Herakles, standing beside the tree of the Hesperides, with three of the golden apples in his hand. The slain serpent is twined about the tree. Found at Byblus, in Syria, in 1775.

In Case 18, the head of a goddess (266), who has been identified, but not with certainty, as Aphrodite. (Pl. XVI., fig. 1.) This fine example of a Greek bronze of the fourth century B.C. is said to have been found at Satala in Armenia Minor. The eyes had been inlaid

with some material imitating their natural colours, such as a vitreous paste, ivory and ebony, or gems. The head has been violently broken off from a colossal statue. A left hand holding a piece of drapery was found at the same time, and may well have belonged to the statue.

284. Seilenos carrying a basket. The whole forms a base for a candelabrum, which sprang from the calyx of leaves above the basket. From Aegion in Achaia.

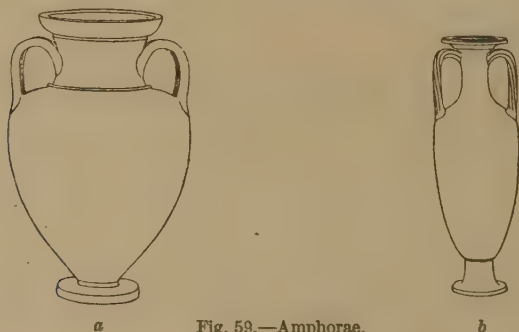
In Case 19, 848. Seated philosopher (doubtfully identified as Aristippos), in an attitude of thoughtful repose. Said to have been found in dredging the harbour at Brindisi.

Cases 20-30 contain select statuettes illustrating the mythological types of the chief ancient deities, and arranged in the customary sequence.

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## INTRODUCTION TO THE VASE ROOMS.

A collection of Greek vases calls for careful study to be appreciated. In vases of the earlier periods the grotesque details are more readily perceived than the interest which attaches to all primitive and archaic work in which the craftsman, by slow degrees, becomes master of his art. The meaning of the subjects



is often unfamiliar; moreover, the language employed by the vase painters is so terse, the economy of subordinate details, independent of the figures, is so strict, that some acquaintance with vases is necessary to enable us to accept the conventions employed—such as a column for a building, a branch for an outdoor scene, a line of dots for broken ground.

The points of interest, however, in connexion with a collection



of vases are many. They show the progress of art at times and places for which other records are scanty or non-existent. At the best period they have an unequalled purity and simplicity of drawing, combined with extraordinary grace of form. The mythological scenes and the scenes from life are equally interesting,

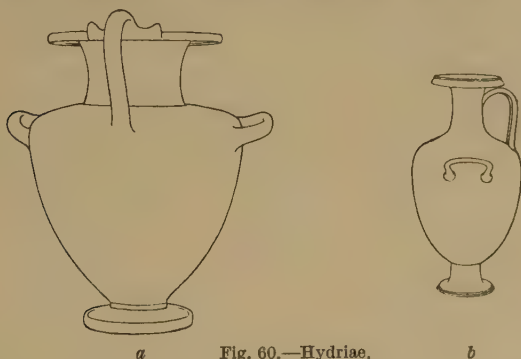


Fig. 60.—Hydriae.

especially when studied in connexion with ancient literature. Sometimes they serve to illustrate and supplement the written story, while at other times they show curious discrepancies between the literary and artistic traditions. Not infrequently the vases give representations of myths which in literary form are only preserved to us by the allusions of late writers.

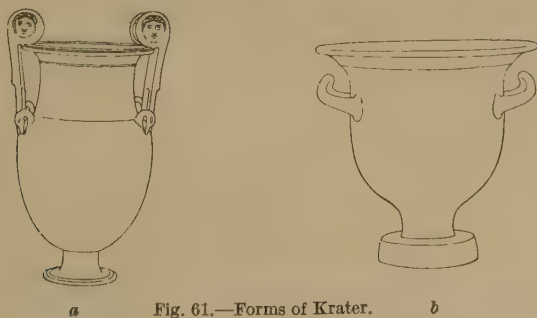


Fig. 61.—Forms of Krater.

The collection of ancient vases is derived from all parts of the ancient Greek world, from Italy, and to a certain extent from more outlying provinces of the Roman Empire. Thus, in the First Room, we have groups of vases representing the early civilisation of Crete, and other branches of primitive Mediterranean culture. Adjoining these are examples of the fully developed Mycenaean pottery and of the great group of Geometric wares of Greece and Cyprus. In the Second and following Vase Rooms most of the vases exhibited have

been found either in the course of excavations in Greece proper, or else in those islands and shores of the Mediterranean which had been taken possession of by Greek colonists in or before the sixth century B.C., and for several centuries formed part of the Greek world. Thus we have groups of vases from Rhodes, Cyprus, Cyrene, and Naukratis. In addition a very large number of vases were imported from Greece by the Etruscans—a people



Fig. 62.—Lebes on stand.

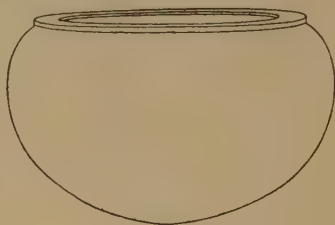


Fig. 63.—Lebes.

whose art was deeply influenced by that of Greece in the sixth and fifth centuries B.C. From the circumstance that Etruria was the first country in which vases of this kind were discovered in striking abundance, the name **Etruscan vases** came to be wrongly attached to the whole class. The true name for them is **Greek vases**. The few that can be called strictly Etruscan have been placed together in the Etruscan Room (p. 137).



Fig. 64.—Stamnos.

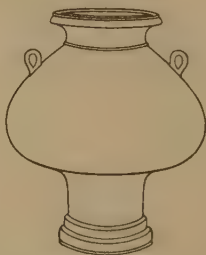


Fig. 65.—Psykter.

In later periods there was also an active manufacture of painted and decorated vases in the Greek communities of Southern Italy.

The shapes of the vases vary considerably in the different periods of the art. (For a collection of vase shapes in the Room of Ancient Life, cf. p. 126.) Certain shapes that are familiar in the earliest stage disappear altogether and are superseded by others of a more elegant form. On the whole, as the art progresses there is a

tendency towards vases of a larger size, and more fanciful handles. The accompanying illustrations will serve to show the principal types and their technical names. The use of the technical names

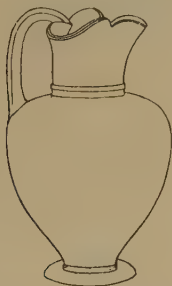


Fig. 66. —Oinochoe.



Fig. 67. —Oinochoe.

is convenient, since they give a more precise idea than the corresponding English words. There is considerable doubt in what sense an ancient Greek would have used some of the more unusual names, but a fair uniformity of practice has been established among archaeologists.

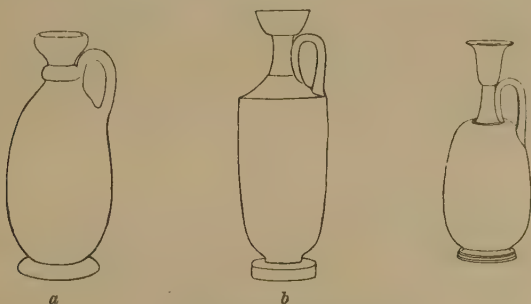


Fig. 68. —Forms of Lekythos.

The **Amphora**\* (fig. 59) is a two-handled vase for storing liquids. (a) Earlier type. (b) Late Campanian Amphora.

The **Hydria** (fig. 60) is a pitcher for carrying water (cf. p. 176), and has three handles. (a) Earlier form. (b) Later form.

\* Amphora, ἀμφορεύς = ἀμφι-φορεύς (φέρω), 'with two handles'; Hydria, ὑδρία, 'water-pot' (ὕδωρ); Krater (κρατήρ), 'mixing-vessel' (κεράννυμι); Lebes, λέβης, caldron; Stamnos, στάμνος, a standing-vessel (root στα-); Psykter, ψυκτήρ, cooling-vessel (ψύχω); Oinochoe (οἰνοχόη), wine-pourer (οἶνος, χέω); Phiale Mesomphalos, φιάλη μεσόμφαλος, a cup with central boss (μέσος ἀμφαλός); Lekythos, Aryballos, Alabastron, Kantharos, Kylix, Skyphos, Kotyle, words of doubtful origin.

The **Krater** (fig. 61) is a wide-mouthed vessel in which wine and water were mixed for immediate use. (a) The Krater with medallion handles (late Italian). (b) Bell-krater.

The **Lebes** (figs. 62, 63) is a bowl, often but not necessarily supported by a stand. The **Stamnos** (fig. 64) is a rather squat jar with two handles. The **Psyktēr** or wine-cooler (fig. 65) is a peculiar and rather rare form.

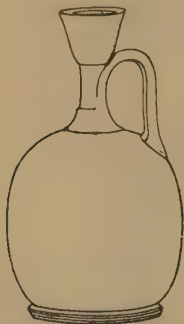


Fig. 69.—Aryballos.



Fig. 70.—Alabastron.

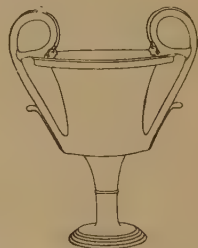


Fig. 71.—Kantharos.

Among the smaller vessels the most frequent shapes are :

The **Oinochoe** (figs. 66, 67), a jug for pouring wine.

The **Lekythos** (fig. 68 a-c), a slimmer jug, with a narrow neck for pouring oil slowly. The form c is intermediate between the Lekythos and the Aryballos.

The **Aryballos** (fig. 69) is a small round-bellied bottle used for oil. The **Alabastron** (fig. 70) is a long narrow bottle with small ears, for holding ointment or perfume.



a



b

Fig. 72.—Forms of Kylix.

The **Kantharos** (fig. 71) is a drinking cup with a tall stem and two high handles. The **Kylix** (fig. 72) is also a drinking cup, but wide and shallow. The **Skyphos** or **Kotyle** (fig. 73) is a deep bowl for drinking.

The **Phiale Mesomphalos** (fig. 74) is a shallow bowl with a central boss, used for making libations. The central boss enables the tips of the fingers to obtain a hold underneath the phiale.



The **First Vase Room** shows the beginnings of the potter's art in Crete, Cyprus, and other seats of early Greek culture, and in Italy. The distinctive Hellenic myths and decorations are not yet developed. In the **Second Vase Room** several localities are seen separately developing styles of vase painting, Hellenic in character. Among them a single style obtains predominance in the sixth century B.C. This is the style of black figures on a red ground, which was



Fig. 73.—Skyphos.

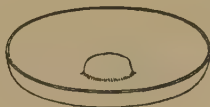


Fig. 74.—Phiale Mesomphalos.

mainly practised at Athens. About the end of the sixth century the black-figure style was in turn superseded by red figures on a black ground. Vases in this style covering the fifth century, that is to say, the finest period of Greek art, occupy the **Third Vase Room**. In the **Fourth Vase Room** we have the late and florid productions of the Italian potters, who took up and practised the art when it had almost ceased to be one of the industries of Athens. At the end of the room a small space is devoted to the later Hellenistic and Roman wares, which succeeded Greek vase painting proper.

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## THE FIRST VASE ROOM.

In the **First Vase Room** besides pottery are weapons, utensils and ornaments of stone, metal, glass, and bone which illustrate the origins of art and civilisation in Greece and Italy. Gold work and engraved gems of the same remote ages are exhibited in the Gold Ornament Room, and larger stone work in the Archaic Sculpture Room.

Most of these objects belong to the prehistoric age, that is to say to a time of which we possess no written or at least no legible records. Our knowledge of these periods, of the various peoples and their origins, their modes of life, political and commercial relations, is therefore derived solely from material remains, which it is the function of archaeology to interpret. The most useful and abundant archaeological material is the pottery, but it is convenient for the purpose of comparison to bring together, so far as is possible, all

the classes of antiquities in one collection. For the same reason this collection is supplemented with reproductions of important documents which are preserved in other museums.

The arts of prehistoric Greece were developed chiefly on its islands and sea-coasts, and this brilliant culture, the earliest in Europe, is therefore called **Aegean**. Its dominating place of origin was the island of Crete, and the specifically Cretan culture, which began with the transition from a primitive Neolithic culture to a metal-using age, about 3500 B.C., is called **Minoan**.\* Contemporary cultures were developed in other Aegean localities. They have been defined at present in the southern group of islands (**Cycladic**), on the Greek mainland (**Helladic**), in Thessaly, in Macedonia and Thrace, in Asia Minor, and in Cyprus. Cycladic art was largely formed under Minoan influence, but the other districts were not directly touched by Crete until about 1600 B.C., when the mature Minoan culture was suddenly planted at several points in the Helladic area. From its great centre at Mycenae this expanded Cretan civilisation takes the name of **Mycenaean**. It rapidly destroyed or absorbed the independent Helladic and Cycladic elements, spread cultural and artistic uniformity throughout Greece, and established itself beside continental influences in Macedonia and Asia Minor. It is here that Homeric **Troy** belongs, a fortified settlement at Hissarlik on the Dardanelles, at first Asiatic, then rather European in character, always in contact with the growing Mycenaean power, and ultimately destroyed by an Achaean army led by the lord of Mycenae.

The Aegean Bronze Age is divided into three main periods, **Early, Middle, and Late**, each of which is further divided into three numbered parts, **I, II, III**. We have thus a symmetrical scheme by which products of various localities can be set in definite chronological relation to one another. The absolute chronology has been determined by contact, mostly through Crete, with Egypt, where written records have survived and where certain dates have been fixed astronomically.

Crete, (Cyclades, Greek Mainland).	Egyptian Dynasties.	Years B.C.
Early Minoan (Cycladic, Helladic)	I. I-III	3400-2800
	II. IV-VI	2800-2400
	III. VII-XI	2400-2100
Middle Minoan (Cycladic, Helladic)	I. XI-XII	2100-1900
	II. XII-XIII	1900-1700
	III. XIV-XVII	1700-1580
Late Minoan or Mycenaean	I. XVIII (to Thut- mosis III)	1580-1450
	II. XVIII (to Amen- hotep III)	1450-1375
	III. XVIII-XX	1375-1100

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\* The word is derived from Minos, a name or perhaps a title of traditional Cretan dynasts.

The names of the periods are usually abbreviated to their initial letters, E.M. I, E.C. II, M.H. III, etc. Outlying districts are not yet well enough known to be included in this formal system.

The general principle that has been followed in the arrangement of the First Vase Room is that the wall-cases on the **East**, or **left-hand** side as you enter from the Egyptian Galleries, contain the pottery-series of the Greek mainland and islands. Those on the **West** or **right-hand** side contain the series of Asia Minor, Cyprus, and Italy.

Cases 1, 2, 4. **Primitive Pottery of Greece.** This was moulded by hand, and is mostly without painted ornament, but it was often coloured in the firing and burnished. Its characteristic decoration is incised or impressed in the clay. Incised patterns are most elaborate in Early Cycladic jars (A 301, etc.\*), and some cups of the same group bear impressions of leaves and rush-mats under their bases (A 322-6). But painted pottery was in use even before that time on the mainland, where it seems to belong to the Stone Age. A Thessalian Neolithic bowl, restored from a fragment,† has a bright red plait-pattern on a white ground (A 108). Some polished red ware which belongs to the same period seems to imitate metal forms (A 101). The brightly painted red-on-white ware seems to have been common to the whole of continental Greece before the Bronze Age. A later and rougher kind of Thessalian painted pottery is apparently still Neolithic and was brought into Greece from Central Europe. It is called Dimini Ware from the place where it was first found in large quantity (sherds under Table-case B).

Pottery of the Cretan Stone Age, which is represented only by small fragments (under Table-case B), was a highly perfected variety of burnished and incised ware. With the use of metal (copper in E.M. I, bronze in E.M. III and afterwards) the pottery was less laboriously made but better fired, and its clear surface invited painted ornament. A thin iron glaze was invented, which varies in colour from black to brown or red according to the conditions of firing. This pigment was the staple medium of Greek ceramic decoration throughout the prehistoric and classical periods. An early stage in its evolution may be seen in the particoloured Vasiliki ware (A 424-6), in which the surface or the fire was controlled so as to produce a play of red and black. The ordinary painted pottery of E.M. II had simple rectilinear patterns in dark paint on light clay. In E.M. III the ground began to be blacked, and the patterns were done in white (A 436, etc.).

Implements belonging to these primitive periods are exhibited in **Table-case B**. They are more uniform than the pottery. Stone

\* The number attached to vases refer to the *Catalogue of Greek and Etruscan Pottery*, Vol. I. (Part I., Prehistoric Aegean; Part II., Cypriote and Italic).

† Most of the pottery excavated from prehistoric settlements is fragmentary. The series of sherds in this collection are exhibited in drawers under **Table-case B**.

hammers, polishers, and celts, bone awls and scrapers, knife-blades of flint and obsidian (volcanic glass from Melos) represent the Stone Ages of Macedonia, Thessaly and Crete, and belong also to the Bronze Ages of the same localities and of the Cyclades. The stone axes that are bored for hafting are Bronze Age types; the unbored Neolithic forms were tied in a split haft.

Stone vases of the Early Minoan and Early Cycladic periods are shown in **Standard-case A**. The Cycladic examples are made of white marble in the same heavy shapes as the pottery. The marble idols of characteristically flat type were found with these in graves in the islands of Amorgos and Antiparos. Early Minoan stone vases are represented by some originals and by casts of a series excavated in the island of Mochlos, off the north-east coast of Crete. They are delicately carved from variegated marbles,



Fig. 75.—Early Cycladic and Cypriote Vases.

and the coloured bands are effectively disposed in relation to the forms of the vessels. A black stone veined with red and white was evidently imitated in the black-washed polychrome pottery which is typically Middle Minoan. This is sometimes called *Kamáres* ware, from the cave-sanctuary on Mount Ida where it was first found in Crete.

Cases 3, 5, 6. Middle Cycladic and Middle Minoan pottery.

The M.M. I style of *Kamáres* ware has elementary linear patterns; M.M. II pottery was turned on the wheel; its designs are formal and elaborate, but give way in M.M. III to simple naturalism, with a return to the sober colouring of white on black. The lily-jar (A 592) was part of a notable find in the Palace of Knossos.

Middle Cycladic pottery was less highly developed. It had simple



linear designs on fantastic animal and floral figures in dull brown and red pigments on pale porous clay (Matt-painted ware, A 340, etc.). Typical M.C. III motives are large disks, which are often made into birds' bodies (A 360). This vase was also found at Knossos, and is a chronological link between the two cultures. Matt-painted ware was also one of many kinds of Middle Helladic pottery. Another was Minyan ware, a black or grey fabric coloured by chemical action in the kiln ('*bucchero*,' A 281-9). All these local styles were superseded by Late Minoan or Mycenaean ware.

Cases 6, 7. Late Minoan pottery (from Crete). At the end of the Middle Minoan period a change was made from the white-on-black technique to the freer method of painting patterns with black glaze on the natural light clay surface. Thin lines and dots of white were still used in L.M. I to enliven the design, and naturalistic motives of plants and flowers, fishes, shells, and seaweed were commonly employed. L.M. II brought a return to the formal style, and began to fit the scheme of decoration to the structure of the vessel. The ornament of L.M. III. was fully stylised, and its application conventional.

Some large jars, chests, and baths of pottery stand above the wall-cases on this side of the room. The jars were made for storage of grain and oil. A fine example, on **Pedestal 2**, is decorated with moulded bands which imitate the rope-cradles with which such large receptacles were protected. This jar came from the first attempt to excavate Knossos, when Minos Kalokairinos, a merchant of Candia, sunk a pit through one of the magazines of the palace in 1883. Large jars were also used for coffins, and the clay chests and bath-tubs were specially made for that purpose in Late Minoan times. The finding of prehistoric skeletons in tubs in later ages probably gave rise to the Greek legends that Minos and Agamemnon were killed in their baths.

It is to the end of the Middle Minoan and the beginning of the Late Minoan period that the finest works of art belong. On **Pedestal 1** are reproductions of faïence figures of a Snake-goddess with two attendant ladies and other furniture and ornaments from a shrine in the Palace of Knossos (M.M. III, c. 1650 B.C.). Earlier modelling in clay is seen in some votive human figures, animals and limbs from a cave-sanctuary at Petsofá, and a later example is a ritual dance of women from Palaikastro (both in **Table-case B**). Three masterpieces of Minoan sculpture are the black steatite cups, casts from originals found in the Palace of Hagia Triáda, in **Standard-case A**: the Boxer Vases, the Harvester Vase, and the Chieftain Cup (L.M. I). In the same case are bronze figures of a praying man (original), a woman votary (cast), and a man leaping over the horns of a charging bull (cast). This last piece illustrates a ceremonial sport. The bull was the chief of Minoan sacred animals. The splendid bull's head of black steatite (cast), found in a house at Knossos, was a sacrificial vessel; it has a small

hole in the muzzle for pouring libations. A set of tall stone libation-vessels (casts), one in the form of a conch-shell, carved lamps and a large weight ornamented with octopods, come from the Palace of Knossos. In the same case are some original stone lamps and libation-tables from various Cretan sites.

The inscribed disc is a cast of a clay original, from the Palace of Phaistos, on which hieroglyphic signs have been impressed within a spiral by means of stamps. This document is thought to have been sent to Crete, perhaps from Asia Minor. The Minoan linear script is represented by a few originals and a series of casts of clay tablets from the archives of the Palace of Knossos. Some fragments of painted plaster show the technique of Minoan fresco. Restored copies of subjects from wall-paintings are exhibited here and in the Corridor of the Gold Ornament Room.

The Vaphio gold cups and the inlaid daggers and other metal work from Mycenae, of which there are copies in the Gold Ornament Room (see above, p. 107), though found in Mycenaean tombs, are actually Cretan products of the finest period, as are also the architectural remains in this collection, which are in the Archaic Sculpture Room (p. 3).

#### **Cases 8-23. Mycenaean Pottery.**

In the first two periods of the Mycenaean Age the pottery from mainland Greek sites (Case 8) does not differ perceptibly from the contemporary wares of Crete (L.M. I and II). At the first settlement and for some time afterwards the utensils of the colonists must have been imported from Crete. But in the third period (Late Mycenaean, L.M. III) the mainland had established its own industries, and it is often possible to distinguish a colonial Mycenaean style from the Cretan fabrics. There is, however, no real difference between Mycenaean and Late Minoan art, but the two names are useful for preserving a distinction that may have historical significance.

The Late Mycenaean period was a time of further expansion, when the Minoan culture spread from its new centre in mainland Greece to distant coasts and islands. This collection possesses two valuable groups of Late Mycenaean material, from tombs in Rhodes and Cyprus. The Rhodian finds were made by excavation at **Ialysos** in 1868-70. They were, therefore, the first Mycenaean objects to be discovered, some years before Schliemann's exploration of Mycenae. The excavations in Cyprus were conducted by the British Museum at Enkomi (Salamis) and elsewhere, with funds bequeathed by Miss E. M. Turner, in 1893-96.\*

Late Mycenaean pottery (fig. 76) was thoroughly conventional and stylised. Its shapes and fabric are uniform, decorative patterns are strictly confined to the shoulder of the vase, and the bodies are ringed with systems of girding-bands. The designs are atrophied

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\* Published in *British Museum Excavations in Cyprus* (1900).

and rigid versions of some of the L.M. I figures : spiral coils, pot-hooks and chevrons in their most meagre forms, stiff linear flowers, octopods or cuttlefish and shells. But the fabric is excellent. The



Fig. 76.—Mycenaean Ware.

pots are evenly turned and fired, the patterns accurately applied, the paint and surface smooth and lustrous. An innovation of the period is the representation of animal and human forms on pottery :



Fig. 77.—Pottery from Enkom.

it is seen here in hunting-scenes and chariot-groups on large jars from Cyprus (Cases 14-19, and Standard-case G; see fig. 77). Peculiar shapes are the false-necked jar ('pseudamphora' or 'stirrup-vase') and the stemmed goblet.

Other material found with the pottery is exhibited in **Table-case F** and **Standard-case G**.

In the latter, some Egyptian faïence vases of the Eighteenth Dynasty, from tombs at Enkomi, set a date for the beginning of the Late Mycenaean period about 1350 B.C. An unique series of Mycenaean faïence is in the shade on Table-case F, and one in Case G is shown in fig. 77. In both cases are carved ivories. The boxes and mirror-handles are not altogether Minoan in style and subject, particularly the long panels on the draught-box, which represent men in Asiatic dress hunting from chariots. The top of the box is the draught-board, divided into squares; the central row has twelve squares, and on each side are two rows of only four squares each, grouped at one end.\* Among the mirror-handles note one carved on both sides with a lion attacking a bull, and another with a similar subject on one side, and on the other an armed warrior in combat with a gryphon. With these in **Standard-case G** are silver and bronze utensils, vases, mirror-disks (such as belonged to the ivory handles), wheels from braziers, tripods, scale-pans, a large ingot of bronze, and a square stand with heads of women at windows.

At the other end of the case are stone vases, some Mycenaean, some native Cypriote, some Egyptian of the Eighteenth and Nineteenth Dynasties (1400-1200 B.C.). At each end of **Table-case F** are Egyptian scarabs of the same date, together with Mycenaean beads of blue glass (the *kyanos* of Homer), faïence, stone and amber which were found in the same tombs at Ialysos and Enkomi. One side of this case contains a series of bronze weapons, swords, spearheads, and arrowheads, with knives and other implements.† On the other side are objects belonging to the end of the Mycenaean age and the beginning of the Classical Greek period.

This was the time of transition from the prehistoric to the historical period, from the Bronze Age to the Iron Age, and from Prehellenic to Hellenic culture. It probably fell in the eleventh and tenth centuries B.C., but since the Aegean area was then out of contact with Egypt and Asia, owing to the disturbance of political and racial changes, there is no direct evidence for its date.

The material here shown includes a sword, knives, and pins of iron from Enkomi, bronze pins and personal ornaments of the Early Iron Age from Asia Minor, Macedonia and Sparta, and a number of brooches (*fibulae*) from many sites, illustrating the sequence of types from their first invention or introduction in the Late Mycenaean age to their most elaborate development in the Greek Geometric period.

This period is so called from the nature of its ornament, which

\* Draught-boards similarly divided may be seen in the Egyptian Rooms.

† Other Mycenaean weapons and armour are exhibited in the Room of Greek and Roman Life (p. 125).



may be seen here engraved on the large catch-plates of some fibulae from Thebes.

**Case 24. Submycenaean or Protogeometric Pottery.**

This pottery belongs to the period of transition from the Bronze Age to the Iron Age. Some of the vases have the old Minoan shapes (the false-necked jar is common), others show new forms. Ornament is reduced to purely linear elements.

**Cases 25-32 and Table-case C: Greek Geometric Pottery.**

This kind of geometric decoration was an innovation in Greece, and doubtless marks the establishment there of a strange people, but it seems to have been encouraged by the degeneration of the



Fig. 78.—Geometric Pottery.

naturalistic Mycenaean motives into linear forms. The new development, when once begun, was rapid. The fabric is substantially Mycenaean, with some difference of colour; the clay is usually darker and the glaze less brilliant. The shapes are mostly new and clumsy. The ornament is applied in panels and bands which tend to cover the whole vase. Later schemes are in general more elaborately designed and less accurately applied. Most characteristic of the whole style is the meander or key-pattern, applied in a broad hatched line. Close zig-zags, latticed triangles, lozenges, and chequers are frequent motives. Curvilinear figures are fewer; they include concentric circles and circle-and-tangent patterns, obvious descendants of the Mycenaean spiral coils (see fig. 78).

This pottery is sometimes known as **Dipylon Geometric**, from the Dipylon cemetery at Athens, where much of it was found. It is true that the Geometric style was most fully developed at Athens, but it belonged to the whole of Greece, and many local versions can be distinguished. Cases 27-29 contain examples from Rhodes, Boeotia, and elsewhere.

Human and animal figures were summarily drawn in geometric schemes, and generally form part of ambitious compositions. A jug on Table-case C has a funeral scene four times repeated. A large Boeotian bowl on **Pedestal 4** has on one side a picture of a



Fig. 79.—Dipylon Ware.

warship putting to sea, with a man taking leave of a woman on the shore; on the other side are racing-chariots. The two large jars on **Pedestals 5 and 6** have broad friezes of armed men on foot and in chariots, and one has a band of running dogs on the shoulder and foot-soldiers again at the lip (fig. 79).

Bands containing repeated figures of animals with detached ornaments in the field betray a new influence, and belong to the end of the Geometric style. The Attic version of this later phase is known as **Phaleron Ware** (Case 32 and part of Table-case C). A very fine example of the period, in the fabric of the Aegean islands, is a jug (on this table-case) with mouth in the form of a griffin's head, panels containing animals on the body, a cable-band, palmettes and rays below. The influence seen in these new motives is Oriental,

and was due to the renewed contact of Greece with Egypt and Asia by trade and colonial expansion, the artistic effects of which began to be felt about 800 B.C.

Pottery of the **Orientalising or Archaic Period** is shown in the next room, but a group of miscellaneous material of the same age is collected here in **Table-case E**. The foreign models which inspired archaic Greek art are represented by Oriental objects found on Greek sites.

In the large shade on this case are **faïence vases**, Egyptian, Phoenician and Greek, mostly found in tombs at Kameiros in Rhodes, and in the Greek settlement of Naukratis in Egypt. In the small shade are casts of carved ivory statuettes from excavations

made by the British Museum in the Temple of Artemis (Diana) at Ephesus in 1907. They illustrate the art of the Ionian colonies, which were active intermediaries between Greece and Asia. In the case below are casts of ivories of very similar style which were excavated at Sparta by the British School of Archaeology at Athens in 1906-9. Next to these are some original ivories and ornaments of amber and precious stones from the same sites, and from Rhodes, Naukratis, Cyprus, and elsewhere. They include plaques for inlay, seals, beads, pins, and pendants.

On the same side of the case are Phoenician glass and faïence beads from Tharros in Sardinia. At the far end are similar beads, and others of stone and amber, from Greek sites, and on the other side are faïence amulets and scarabs, Egyptian originals and their Greek or Phoenician imitations, carved shells, alabaster vessels



Fig. 80.—Phaleron Ware.

(two inscribed with Cypriote syllabic characters), and a series of votive figures in lead from sanctuaries at Sparta.

In the wall-cases on the west side of the room are grouped the various fabrics of Cyprus from the Bronze Age downwards (including Asia Minor), and also the earlier wares of Italy and the Western Mediterranean, the latter being further illustrated by the exhibits in Table-case D.

Cases 33-34. Primitive pottery from Yortan in North-West Asia Minor; mostly of black polished ware with simple ornament incised or in relief.

Cases 35-36. Middle Bronze Age pottery from Cyprus, with patterns in relief or painted in dull white; some examples are in the form of rudely-modelled oxen. Vessels of red ware, probably imported from Syria, including elongated tubular objects probably used as ladles or dippers. These are contemporary with the Mycenaean pottery shown in Standard-case G.

Cases 37-39. Early Bronze Age wares from Cyprus, often of peculiar form, with geometrical incised ornaments on a highly-polished red ground.

Cases 40-43. Bronze Age pottery from Cyprus, principally of two varieties, the earlier continuing the forms of the last-named group, with patterns in dark colour on a buff ground, the latter chiefly in the form of hemispherical bowls with patterns suggesting the imitation of a leather prototype. The latter are contemporary with Mycenaean pottery.

Cases 44-45. Cypriote wares of the 'sub-Mycenaean' and transitional periods (tenth to ninth century B.C.), showing signs of transition from the Mycenaean to the subsequent 'Graeco-Phoenician' period or Iron Age.

Cases 46-47. Local Cypriote fabrics of the Graeco-Phoenician period, showing a marked preference for geometrical decoration. As compared with the Greek geometrical pottery, they make more use of the spiral and concentric circles, and less use of the meander.

Cases 48-49. Cypriote ware of the so-called 'ornate embroidery'



Fig. 81.—Cypriote Vases of 'Embroidery' Style.

style, with the field fully occupied by rosettes and other patterns (fig. 81), combined with figure-subjects and animals, seventh to sixth centuries B.C. In this case are also some earlier vases with figure subjects, notably C 736 from Tamassos, with rudely-drawn figures in a chariot. C 837 has a similar subject, but shows strong Assyrian influence. C 838-C 840 are three richly-decorated examples from the east coast of Cyprus with figure subjects and sphinxes. Note also C 855 with an open-air banquet, and a jug bought in 1926 with a ship carrying vases for sale.

Cases 50-51. Cypriote red ware of the sixth to fifth centuries B.C., with decoration consisting mostly of concentric circles in black on the bright red ground.

Cases 52-53. Later Cypriote red-ware fabrics, including a series of pitchers with spouts in the shape of vases held by women; also vases with degraded forms of geometric decoration.



Cases 54-57. Degenerate examples of geometric pottery from Boeotia ; a series of early wares from Spain and Sardinia, subject to the same Phoenician influences as the Iron Age pottery of Cyprus ; and primitive types of plain pottery from the Ticino valley, dating about 500-300 B.C.

## EARLY ITALIAN CIVILISATION.

The objects illustrating the civilisation of Italy previous to the rise of the Etruscans are grouped in Table-case D and Wall-cases 58-64.

The remains of this period, usually known as 'Italic,' are the products of primitive Italian culture on both sides of the Apennines, as is the pottery from the Ticino valley, just mentioned. It was a branch of Central European civilisation, and in its earlier stages the influence of Greece and the East is either non-existent or feeble. About the eighth century B.C. the Early Iron Age or Villanova culture was replaced by the Etruscan civilisation, the remains of which are shown in the Etruscan section (see above, p. 134). With these Italic remains is included the primitive pottery, dating from about the period of the foundation of Rome, found in tombs at Albano and other sites in Latium. In Cases 62-64 is shown a collection of local wares from the extreme south of the Italian peninsula.

Table-case **D**. Italic bronzes of a primitive type, including celts, bracelets and armlets and other personal ornaments, and a series of perforated and engraved disks. A curious group with a ploughing scene is undoubtedly of an early date. The metal baseboard, however, on which the group is arranged, is modern, and the details of the arrangement are therefore conjectural. A large bronze axe-head is an interesting development from the type of bronze celt shown near it.

On the top of this case is a primitive hut-urn from Monte Albano (cf. p. 133), imitating in its form the huts in which the early inhabitants lived ; it contains the ashes of the dead, and is contemporary with the pottery from Latium referred to above.

Cases 58-61. Pottery from Latium (see above).

Cases 62-64. In the upper shelves pottery from the Daunian district of Apulia ; in the lower, similar pottery from the Messapian district, exhibiting signs of the influence of the Eastern Mediterranean. Though largely primitive in character, this pottery is probably not older than the fifth century B.C.

Pedestal 7. A large amphora with friezes of figures in imitation of early Greek style (H 241).

## THE SECOND VASE ROOM.\*

The majority of the vases in this room belong to the **Black-figure** class, and the remainder are of an allied character. In the two subsequent rooms the majority of the vases are **Red-figure**. The meaning of this fundamental distinction is illustrated by the annexed cut (fig. 82) after a part of a vase (at Palermo) by the painter Andokides, who has combined the two styles. It is apparent that on the right side of the illustration the figure is drawn in black on the red clay ground and relieved with lines incised in the black. On the left hand the figure is left in the ground colour of the vase, while the varnish covers the background.



Fig. 82.—The black-figure and red-figure styles. (From a vase by Andokides.)

The interior lines are drawn in the black. The two styles may be compared to a negative and positive in photography.

In the **Second Vase Room** we see the art of vase-painting carried on separately in various local potteries, all of which are after a time overpowered by the growing skill and popularity of the black-figure pottery of Athens, and only continue to exist for strictly local purposes.

The vases now exhibited in this room form only a selection of the whole collection. The inferior specimens belonging to this period are at present withdrawn, but are available for purposes of study. Of those shown, the non-Attic groups occupy the Wall-cases 1-6 and 23-26 at the north end of the room (adjoining the First

\* Described in the *Catalogue of Vases*, Vol. I., Part 3 (in preparation) and Vol. II., by H. B. Walters, 1893 (24s.). A copy of the latter volume can be borrowed in the room.

Vase Room), together with Table-case B, while the remainder of the room is occupied by the Attic group. We deal first with the non-Attic wares.

Cases 1-2. (Cf. also shade on **Table-case B.**) The so-called **Proto-Corinthian** vases. This group is marked by its very fine clay, by a certain amount of simple geometrical ornament, combined with bands of animals, etc., and by a sparing use of the rosette and other ornaments, that are so abundant on the Corinthian fabrics.

Cases 3-4. Vases of the **Corinthian** style, chiefly obtained from Corinth and Rhodes (fig. 83). The Corinthian vases are marked by profuse ornamentation, consisting of bands of real and fabulous animals, such as lions, panthers, oxen, sphinxes, gryphons, etc., and having rosettes, flowers, etc., sown in extraordinary abundance in every vacant space in the field. Fantastic combinations also



Fig. 83.—Corinthian Vases.

occur, such as winged and snake-legged monsters. Human figures and mythological subjects are comparatively rare.

The subjects are usually painted in black and purple on a yellow ground. It will be observed that the outlines and details are emphasised or defined, with incised lines drawn in the coloured varnish and the surface of the clay with a sharp point. This method is fully developed in the Corinthian style. It afterwards became of great importance throughout the period of the black-figure vases, and did not cease to be used until after the introduction of the red-figure style (Third Vase Room).

Case 5. Transitional vases painted in the **Later Corinthian** style. We have seen that the Corinthian vases are marked by a preference for animals, wild or fabulous, with flowers, rosettes, etc., filling all vacant spaces. Here the rosettes and other accessories tend to disappear, and figure-subjects are introduced.

Case 6 contains **Chalcidian** and early **Attic** fabrics of a similar style. The Chalcidian group, to which B 75 and B 155 belong, is

a small class, which is assigned to Chalcis (in Euboea), on account of the forms of the letters used in the inscriptions, but has not as yet been found on that site. It is also marked by the peculiar borders of lotos-buds and flowers, and by the forms of the handles and other details which are those of metal-work rather than of pottery. B 154, which is allied to this group, shows the blinding of Polyphemos by Odysseus and two companions, who thrust the end of the pine-pole into the eye of the Cyclops. Among the early Attic fabrics attention may be called to an amphora with the slaughter of Polyxena, on which the participants in the action are all inscribed with their names.

**Table-case B** (shade). Fine Proto-Corinthian ware and small vases, imitating the forms of objects, such as seated figures, heads, busts, birds, etc.

The finest of the former group is a *lekythos* of great delicacy



Fig. 84.—Vases from Kameiros (Rhodes).

and beauty, presented by the late Malcolm Macmillan. The upper part of the vase is in the form of a lion's head, with open mouth. At the junction of the handle with the head is a minute Gorgon's mask. Round the body of the vase are three friezes. This *lekythos* is unrivalled for the extraordinary minuteness of its decoration.

In Table-case B, and in Wall-cases 25–26 on the opposite side of the rooms are examples of vases found on the sites of the seaport cities of Asia Minor. These are all of the same class, but with certain differences of style which are assigned to various localities. It cannot, however, be said that the names given to the fabrics which have been distinguished—Rhodian, Milesian, Clazomenian, etc.—have yet found general acceptance. The characteristic mark of these vases is the use of a prepared ground for the painted decoration, ranging from a thin wash to a thick white 'slip' laid on the surface of the clay.



**Table-case B and Cases 25-26.** Rhodian vases, mostly from Kameiros (fig. 84). The decoration consists partly of bands of animals and interspersed ornaments, such as those already described, and partly of mythological subjects. Among the most interesting in Table-case B are :—

(1) Plate, with a Gorgon of Asiatic form. She has the protruding tusks and tongue of the Greek Gorgon, but holds a swan in each hand, and these do not occur in the normal Greek type.



Fig. 85.—Combat of Hector and Menelaos.

(2) Plate with the combat of Hector and Menelaos over the body of the fallen Euphorbos (fig. 85). The three figures are identified by inscriptions, which are assigned to the beginning of the sixth century B.C. As regards the subject, the scene on the vase only partially corresponds with the Homeric account (*Il.* xvii. 59, etc.), in which Menelaos strips Euphorbos of his armour and then retreats on the approach of Hector. Such variations as this show

how little the early artists were guided by the Homeric text in the form in which we know it. —

On Table-case E is a large bowl of the same class, with friezes of animals, on a high Proto-Corinthian stand.

Case 24, lower shelves. Vases of a style sometimes called '*Fikellura*,' after the modern name of one of the cemeteries of Kameiros in Rhodes, at which they have principally been found.

The characteristic decoration consists of large figures of birds and animals, with smaller ornaments (such as rosettes, etc.) sown about the field, and more particularly of large volutes under the handles, and a peculiar system of bands of crescents, closely consecutive.

The upper shelves contain fragments of pottery, obtained by excavations at **Naukratis**, and belonging for the most part to the first half of the sixth century B.C.

The pottery of Naukratis was found mostly in heaps of potsherds, consisting of the fragments of vases dedicated in the temples, and afterwards broken (to prevent desecration) and buried. Most of the fragments have dedicatory inscriptions incised upon them, such as *Σώστρατος μ' ἀνέθηκεν τῇ Ἀφροδίτῃ* ('Sostratos dedicated me to Aphrodite') on the large bowl in Table-case B.

Case 23. Vases and fragments excavated at **Daphnae** in Lower Egypt by Sir Flinders Petrie. Daphnae was a frontier station on the road to Egypt from Syria. Its pottery indicates that it was occupied by a Greek population, perhaps identical with certain mercenaries from Asia Minor, whom we know to have occupied frontier camps in the beginning of the sixth century B.C. (Herod. ii., 154).

These vases reflect their origin in their style. The tall narrow form and parts of the decoration are Egyptian. On the other hand we have fully developed mythological subjects, such as on B 105. On the obverse, Bellerophon mounted on Pegasus; on the reverse, the Chimaera; the painting is like that on the painted sarcophagi from Asia Minor.

Case B also contains a group of vases with figures painted in black and purple, on a cream-coloured ground or slip, in an archaic manner. These have been commonly known as '*Cyrenaic*,' a name applied to them on account of a vase in the Bibliothèque Nationale in Paris, with a scene of silphium-weighing, which is a subject connected with Cyrene. The recent excavations, however, of the British School at Athens, on the site of Sparta, have yielded complete series of this ware, so that it may be of Spartan or **Laconian** origin. This does not exclude the possibility that it may have been developed afterwards at Cyrene.

In Case 23 are two examples of the so-called **Caeretan hydriae**, a class of vases found at Caere (Cervetri) in Etruria, but of uncertain origin—probably from Asia Minor. They are marked by the free use of red as a ground colour, and by the decoration.

## INTRODUCTION TO THE BLACK-FIGURE VASES.

We turn to the principal contents of the Second Vase Room, namely, the Attic black-figure wares.

The general character of the **Attic black-figure vases** may be described as follows: Upon a fine smooth clay, which the Athenian potters learned to mix with a rich orange-red colour, the figures are drawn with a dense, lustrous varnish varying in colour from black to olive-green where the firing has been insufficient, or to reddish-brown where the varnish has been too thin. The internal details of the figures are drawn through the varnish with a sharp point, often handled with minute precision. In order to obtain relief from the conventional treatment of all the subject in black, the visible flesh of the female figures was afterwards painted in white (which might again be incised) and fired at a lower heat. White was also employed for grey hair, linen garments, white horses, pieces of bright metal and other suitable accessories. Purple was used, like the white, for accessories, but was employed in a conventional manner, to distinguish one mass from another, without much reference to the natural colour of the objects.

By such methods the artists of the black-figure pottery were able to attain a considerable height of artistic achievement. They tell their story with vivacity and directness, and with a remarkable economy of all accessories subordinate to the principal action. On the other hand, much of the drawing is strictly conventional, and the whole system of figures in silhouette involves an element of grotesqueness which necessarily limits what the artists can accomplish.

The black-figure vases have in full measure the interest that attaches to all the production of a school of art still struggling to reach maturity. On the whole, however, their interest lies more in their historical position, and in the mythology and inscriptions, than in the merit of the drawing; but some pieces have a high decorative value.

**Subjects.** An examination of the vases contained in this room will show that scenes taken from the epic cycles, and incidents in the Herakles and Theseus legends, are the prevailing subjects. In particular the exploits of Herakles are repeated again and again with slight variations in detail, but with a great persistency of the general type. On the other hand, scenes from daily life are comparatively rare, and such as occur are almost confined to the life of athletes, the banquet, or (for women) the drawing water at the fountain.

**Artists' signatures.** With the development of the black-figure style the potters began to sign their names on their works. The number of known vases thus signed in the black and red-figure styles is very considerable (nearly 450), and in recent years the study of the works of the several potters has been actively pursued.

The inscriptions\* usually run that so-and-so ἐποίησεν—made the vase—or ἔγραψεν—painted it. Sometimes two persons are named, of whom one ‘made’ and the other ‘painted.’ In the latter case the meaning of the inscriptions is clear. Where only ἐποίησεν is used it means that the potter alone, or perhaps the master of the pottery, is named. Occasionally, but only rarely, it is stated that the same person both made and painted the vase. More rarely still, two persons are named as makers. The principal signed vases in the Museum are mentioned separately below.

**Names with Καλός.** It will be observed that a large number of vases are inscribed ὁ παῖς καλός, ‘the boy is beautiful’ (or καλός alone), and less frequently in the feminine ἡ παῖς καλή or καλή. In many cases a particular name is substituted for the general formula, as Δέαγρος καλός, and more than two hundred such names are known. The intention of these inscriptions has been much discussed, but primarily it is clear that they are expressions of personal admiration. It does not, however, necessarily follow that there was any near tie between the potter and the person whom he admired.

**Chronology.** The Athenian black-figure vases date from the beginning of the sixth century onwards. The transition to the red-figure style, at the close of that century, is discussed below (p. 179). For the late survival of the method in the Panathenaic vases, see p. 198.

The following Table gives a list of the signed vases in the Second Vase Room, which are now for the most part grouped in Case A. A few of the less important are not exhibited; these are indicated by an obelisk (†). In every case the word employed is that for the potter, ἐποίησεν.

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\* The following examples from black- and red-figured vases may serve as typical signatures:—

a. ΝΙΚΟΣΘΕΝΕΣΕΠΟΙΕΣΕΝ

b. ΠΟΛΥΝΩΤΟΣ  
ΕΛΑΡΑΨΕΝ

c. ΕΠΙΚΤΕΤΟΣ ΕΛΡΑΣΘΕΝ

d. ΗΙΣΤΥΛΟΣ ΕΠΟΙΕΣΕΝ

(a) Νικοσθένης ἐποίησεν (rarely ἐποίει).

(b) Πολύγνωτος ἔγραψεν.

(c) Ἐπίκτητος ἔγρασθεν (sic).

(d) Ἡσχυλος ἐποίησεν.



ARTIST AND VASE.	SHAPE.	SUBJECTS, ETC.
AMASIS		
B 471 . .	Olpe (jug.) . .	Perseus and Medusa.
[B 209 . .	Amphora . .	The name is not an artist's signature.]
ARCHENEIDES .	Kylix . . . .	Palmettes.
1919-6-20-3		
ARCHIKLES		
B 398 . .	Kylix . . . .	Palmettes. Signed 'Archekles.'
B 418 . .	Kylix . . . .	Horseman.
CHARINOS		
B 631 . .	Oinochoe . .	Vine-branches.
†ERGOTIMOS (?)		
B 601 <sub>4, 5</sub> .	. . . . .	Fragments of kylikes (from Naukratis) which appear to have parts of the names of Ergotimos, and perhaps of Klitias.
EUCHEIROS		
B 417 . .	Kylix . . . .	Int. Chimaera. Signed 'Eucheiros, the son of Ergotimos.'
EKEKIAS		
B 210 . .	Amphora . .	(a) Achilles and Penthesilea : (b) Diony- sos and Oinopion.
GAMEDES . .	Aryballos . .	Incised patterns.
GLAUKYTES		
B 400 . .	Kylix . . . .	Friezes with combats.
HERMOGENES .		
B 412 . .	Kylix . . . .	Palmettes by handles.
B 413 . .	Kylix . . . .	Ext. Ivy wreath.
†KLITIAS (?)		
B 601 <sub>4, 5</sub> .	Fragments . .	See Ergotimos.
NIKOSTHENES .		
B 295 . .	Amphora . .	Wrestlers and Boxers.
B 296 . .	Amphora . .	(1) Cocks and Sirens ; (2) Satyrs and Maenads.
[B 297 . .	Amphora . .	A forged signature has been removed.]
B 364 . .	Krater . . . .	(a) Gigantomachia ; (b) Battle-scene.
B 368 . .	Bowl . . . .	Tongue-pattern.
†B 600 <sub>53</sub> . .	Kylix fragt. .	Foot of kylix from Naukratis.
93-11-15-6 .	Kyathos . .	Maenads and Satyrs.
PAMPHAIOS		
B 300 . .	Hydria . .	Dionysos, Satyrs, Maenads.
PHRYNOS		
B 424 . .	Kylix . . . .	Int. Relief. Hermes and Dionysos (late). (a) Birth of Athena ; (b) Apotheosis of Herakles.

ARTIST AND VASE.	SHAPE.	SUBJECTS, ETC.
†PRIAPOS (?) B 395 . . .	[Kylix] . . .	Signature of [P]riapos on a fragment inserted, not originally part of the vase.
†SONDROS B 601 <sub>g</sub> . . .	Kylikes . . .	Fragments of four kylikes with parts of name of Sondros.
TLESON . . .		
B 410 . . .	Kylix . . .	(a and b) Satyrs.
B 411 . . .	Kylix . . .	Palmettes by handles.
B 420 . . .	Kylix . . .	Int. Siren.
B 421 . . .	Kylix . . .	Int. Hunter.
XENOKLES B 425 . . .	Kylix . . .	Int. Iris; (a) Zeus, Poseidon, Pluto; (b) Persephone.

**Klitias and Ergotimos**, who are famous as the joint authors of a vase in the Archaeological Museum at Florence, commonly known as the François vase, are only conjecturally read on potsherds from Naukratis.

**Amasis**. This name occurs on the amphora B 209, but is probably not a signature, being followed by unintelligible letters. B 471, with the subject of Perseus and Medusa, illustrates the formal and elaborate style of this artist.

**Exekias** is especially noted for the affected minuteness of his incised lines, and for the exquisite quality of his varnish. He is represented by the single vase B 210 (see p. 176). This vase also bears the legend *Onetorides kalos*, which is frequent on the works of this master.

The group of artists, **Archikles, Hermogenes, Tleson, Xenokles**, are commonly known, from the minute style of their drawings, by the German term *Kleinmeister* (*Miniature Masters*). They are so called from the analogy between their minute drawings and those of the German 'Little Masters' who produced minute copperplate engravings in the sixteenth century.

The important potters of the close of the period are **Nikosthenes** and **Pamphaios**. Both must perhaps be regarded rather as the masters of potteries than as artists. **Nikosthenes** is the maker who is most amply represented by extant vases, both in general and in the British Museum. Most of his productions are in black-figure style, but vases exist with the two styles combined, or in red-figure only.

The name of **Pamphaios** is of frequent occurrence, both in the black-figure style and in the transitional and early red-figure vases. The *hydria* B 300 is in the careful black-figure manner, with elaborate incised lines. For the red-figured vases with the signature of this potter, see below, p. 182.

Gamedes and Charinos stand somewhat apart. **Gamedes** was probably a Boeotian, since his two known works have been found at Tanagra. In the *aryballos* in Case A the name is incised round the body, so as to form a part of the decoration of the vase. **Charinos**, apart from the jug B 631, here shown, is only known as the artist of vases moulded in the form of a female head.

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We begin our description with the wall-cases on the east side of the room.

It will be observed that with few exceptions the larger vases (*amphorae* and *hydriae*) are divided by the central gangway into two marked classes: (1) on the east side of the room (Table-case C and Cases 7-11), the body of the vase is red all round, and the subjects are only bordered by the palmettes and scrolls below the handles. (2) On the west side (Table-case D and Cases 16-22), the body of the vase is covered with black varnish, with the exception of a well-defined panel, which contains the subject usually within a decorative border. The two classes must have been in a great measure contemporary, and both systems seem to have been continued in the red-figure style. It is, however, in the case of the panel subjects that the direct transition from the one style to the other is most obvious. It is therefore plain that the panel vases must have been continued until the conclusion of the black-figure style, but the inferior limit of the red-body vases is less clearly marked.

Case 7. Athenian vases decorated with large eyes, supposed to be originally used with a symbolical or apotropaeic significance, but probably by this time become purely decorative. B 215 represents Peleus wrestling with the sea-goddess Thetis, who afterwards became his bride and the mother of Achilles. According to the legend Thetis sought to avoid capture by successive transformations. In the early vases these are simultaneously represented as here. B 266, with the Satyr's mask left in the ground colour of the vase, is in effect a step towards the red-figure style of the subsequent period. Compare the Gorgon's head in the middle of B 679 on Case B.

Cases 8-11. Red-bodied vases, chiefly *amphorae*. Most of them have mythological subjects, among which may be mentioned B 240, with the shade of Achilles (or of Patroclus) passing over the Greek ships.

The peculiar objects B 597, 598 in Case 11, used to be called antefixal roof-tiles, though the manner of their application was by no means clear. It has now been ascertained from a representation on a specimen found at Athens (fig. 86) that they are implements used by women spinning. They were placed on the knee, and the wool was rubbed upon them before it was put upon the distaff.

Case 12. Vases with black figures on a white or cream-coloured ground, but of a style more recent than those in Table-case B, and

belonging for the most part to the close of the black-figure period. Among them is :—

B 620. Peleus confides his son, the young Achilles, to the Centaur Cheiron for nurture and training. Cheiron is of the archaic Centaur type, with a complete and draped human body. From Vulci.

Case 13. In this case is a group of vases in which the painters have sought to avoid the difficulties of the red-figure method by painting parts of the figures in opaque colours on a black ground, other parts being expressed by incised lines. They form a transitional step from the black-figure method.

Standard Case C. Red-bodied amphorae, mostly with mythological subjects, such as the Labours of Herakles, or myths relating to deities. The subjects include Hermes leading the three goddesses, Hera, Athena, and Aphrodite, to be judged by Paris (B 236). Paris,



Fig. 86.—Woman preparing Wool.

when shown, sometimes awaits the procession, and sometimes flies in alarm.

B 218 and B 244 (fig. 87) represent the Birth of Athena from the brain of Zeus ; compare B 147 on Table-case E and B 424 in Case A. The traditional method in which the subject is represented is of special interest, since some writers have thought that it may throw light on the composition of the east pediment of the Parthenon (p. 19). It can hardly be supposed, however, that in the front of her own temple Athena would have been represented of diminutive scale in comparison with Zeus, and it is more likely that she was a standing figure of equal dignity with her father. The principal figures besides Zeus and Athena are the Eileithyiae, who wave their hands as if weaving spells, Hephaestus who clave the skull of Zeus with his double axe, and Hermes (cf. the red-figure vase, fig. 95).

Table-case B includes, in addition to the vases already described, Athenian cups (kylikes) and plates (pinakes) of various stages of black-figure painting. Among them are two fine examples from Rhodes : the one (B 379) represents on the exterior (*a*) Herakles



escorted into the presence of Zeus and Hera by a procession of deities ; (b) combat of warriors ; in the interior is a group of Ajax seizing *Kassandra* at the statue of *Athena*. The other *kylix* (B 380) has on the exterior (a) *Perseus*, *Hermes*, and *Athena* pursued by



Fig. 87.—Birth of *Athena*. B 244.

*Gorgons* ; (b) a procession of warriors ; in the interior, a warrior charging. These two are a pair, dating from about 550 B.C.

In Standard-case **A** are grouped the black-figured vases with potter's signatures (see above, p. 171). They include an early Boeotian *aryballos* with incised patterns and the name of **Gamedes** ;

B 631, a jug with black vine-branches on a cream ground, signed with the name of the potter **Charinos**, and also with an inscription of unusual length:  $\Xi\epsilon\nu\omicron\delta\acute{o}[\kappa]\eta\ [\mu\omicron\iota\ \delta\omicron\kappa\epsilon]\hat{\iota}\ \pi\alpha\hat{\iota}\varsigma\ \kappa\alpha\lambda\acute{\eta}$  ('Xenodoke, methinks, is a fair maiden') (see p. 170).

A series of drinking-cups of the miniature class already referred to (p. 172), signed with the names of Archikles, Archeneides, Glaukytes, Hermogenes, Tleson, Phrynos, and Xenokles. On the kylix signed by Phrynos (B 424) the subjects are the Birth of Athena (see above) and the Apotheosis of Herakles, the hero being introduced by Athena to the presence of Zeus.

A jug (B 471) with the name of Amasis as potter, and the subject of Perseus slaying Medusa; below is an amphora (B 209) on which the name of Amasis also occurs, but is probably not a signature (see p. 171); the subjects are Memnon with attendant Ethiopians, and Achilles slaying the Amazon queen Penthesileia.

B 210. Amphora signed by Exekias, a characteristic example of his style (cf. p. 172): (a) Achilles slaying Penthesileia; (b) Dionysos with Oinopion ('wine-drinker'), son of Dionysos by Ariadne.

Vases of various forms signed by Nikosthenes, a potter of the transition period (p. 172). Among them is B 364, a large *krater*, with two friezes of combats: (a) Herakles and various deities in combat with the giants; (b) a battle scene, perhaps a continuation of that on the opposite side, although in this case distinctive attributes are wanting.

B 300. Hydria with the name of Pamphaios (cf. p. 172). The principal subject is Dionysos with a train of Satyrs and Maenads. The incised lines are executed with extraordinary minuteness and care.

We now turn to the west side of the room.

Cases 14-15. Vases (of a somewhat late style) mainly from Boeotia. In Case 15 are some curious vases in a style of coarse burlesque from the shrine of the Cabeiri (a group of daemons, associated in this instance with Dionysos) near Thebes. One has a burlesque scene of Circe and Odysseus. Circe offers a cup of the magic drink, which Odysseus, however, can drink with impunity. Near her loom is a man half changed to a pig.

Case 16. Black-figured vases with panels, mostly of a late and careless style of drawing.

Cases 17-20 contain many Attic three-handled water-pitchers (*hydriae*). Several of these indicate clearly the purpose for which they were intended by having scenes of girls drawing water at a fountain for their subject. Thus in B 331 (Case 19) six girls with their pitchers are come to the famous Athenian fountain of Callirrhoe, which is identified by the inscription  $\text{Καλ(λ)ιρ(ρ)οη κρήνη}$ , and which is represented as a well-house, with a stream of water flowing from a lion's mask.

Other *hydriae* have mythological subjects, noticeable among which is B 324 (fig. 88; case 17), representing Achilles waiting in

ambush for Troilos, who has come out from Troy with Polyxena to draw water. The scattered inscriptions have no meaning.

Cases 21-22. Amphorae with designs in panels. Among them may be mentioned B 171 (Judgment of Paris); B 182 (athletes carrying boys on their backs to whom a seated man is about to



Fig. 88.—Achilles and Troilos. B 324.

throw a ball; and various themes from the Labours of Herakles. Some of the vases in this case belong to a group, of which there are other examples in cases A and D, painted in a somewhat formal and affected style (B 152, B 153), with a uniform arrangement of inverted lotos-buds and other decorations. These have

been thought to be Attic works produced under strong Ionian influence.

Table-case **D**. Amphorae with designs in panels, mostly of large size. The subjects are taken principally from the Labours of Herakles.

Table-case **E**. In a shade on the top is an amphora (B 147) with the subject of the Birth of Athena in the presence of Hephaestos, Hera, Poseidon, Apollo, Eileithyia. The deities all have their names inscribed. For a further discussion of the subject see above, p. 174.

The case contains a series of drinking-cups (*kylikes*), showing the phases through which the decoration of this type of vessel passed



Fig. 89.—The Burgon Panathenaic Vase. B 130.

during the black-figure period. The earliest have a design in a broad band round the rim; in the next stage this is reduced to a narrow band in the middle, or in many cases with an inscription in place of a design. Some cups are inscribed 'Hail and drink well' (or 'drink me') *Χαῖρε καὶ πίει εὖ* (or *πίου ἐμέ*, B 414), or have meaningless imitation inscriptions. They belong to the class of the 'Miniature Masters,' examples of whose work are shown in Case A. The later cups are larger and flatter, and revert to the broad band for the exterior design, the inner often having a Gorgon's head (cf. B 679 on Case B).

Standard Case **F**. A series of prize vases, won by the victors in the games at the **Panathenaic Festival** at Athens (cf. p. 30). The



type used varied little from the very early specimen (fig. 89), which is known as the Burgon vase from having been found by Mr. T. Burgon at Athens in 1813, down to the late examples described below, in the Fourth Vase Room (p. 198). The Burgon vase dates from about 560 B.C., while the late examples go down to the second half of the fourth century. On the obverse of most examples is a figure of Athena standing between two columns, usually surmounted by cocks or owls, and an inscription: 'I am one of the prizes from Athens' (τῶν Ἀθηνῶν ἀθλῶν ἐμί. The ἐμί is usually omitted). The shield of Athena has a variety of devices, such as a snake, a Pegasus, a chariot or a chariot-wheel. On the reverse are subjects connected with the games. Seven of the examples are the actual prizes; the remainder, of a smaller size and with the inscription omitted, must be supposed to be contemporary imitations.

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## THE THIRD VASE ROOM.\*

### INTRODUCTION TO THE RED-FIGURE VASES, ETC.

The vases exhibited in this room belong to the **red-figure** class, and therefore show the complete reversal of method already explained above (p. 169). The change must probably be dated towards the end of the sixth century B.C.

It is now ascertained that the rubbish strata on the Acropolis of Athens formed after the Persian sack (480 B.C.) in connexion with the works of reconstruction included numerous signed fragments by the greatest masters of the red-figure style. It follows that some years, perhaps a generation, must be allowed for the introduction and development of the style. On the other hand, excavations made in the tumulus of Marathon (erected after 490 B.C.) yielded many black-figure vases, and only one red-figure fragment, thus showing that at that date the earlier style still prevailed—at any rate, for funeral usages, which are always conservative of old custom.

The design is no longer composed of a series of black silhouettes against a red or white ground, but the figures are left in the ground colour of the vase, and are thrown up by the black varnish with which all the space surrounding them is covered.

The methods followed by the painters of the red-figure vases can

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\* The vases in this room are described in the *Catalogue of Vases*, Vol. III., by C. H. Smith, 1896 (26s.). A copy can be borrowed from the Warder in the room. For the White Vases see also *White Athenian Vases in the British Museum*, by A. S. Murray and A. H. Smith, 1896, folio (25s.).

readily be discerned by an attentive examination of the vases. A sketch is first made with a blunt point applied to the surface of the vase and lightly marking the clay. The artist thus blocks out his figures, sometimes making repeated trials, and in the first instance drawing the draped figures as nude. A line of black varnish, about an eighth of an inch wide, is next drawn round the outside of the figures, so as to leave the figures vacant, and the interstices of the background are then filled in. (See Table-case H in the Room of Greek and Roman Life, above, p. 130.) The internal details are then drawn in fine lines of the varnish, and freehand work takes the place of the incised lines of the black-figure style. For special parts, such as the profiles, a thin black line is also drawn along the boundary of the subject in order to correct and refine the profile left by the first broad border. Occasionally, some of the internal details, such as the abdominal muscles, are drawn with the varnish thinned out to a light brown, and only faintly visible. In rare cases (*e.g.* E 12, in Table-case C, fig. 90) the thinned varnish is also used as a local wash. The instrument employed for drawing in the black pigment appears to have been a kind of quill pen.

Among the mechanical aids used by the artist were a pair of compasses, and flexible rulers for ruling lines on the curved surfaces. Pursuing these methods, the vase painter was able to reach a higher level of achievement than had been possible in the black-figure style. The grotesque conventions of that method could now be abandoned, the drawing become more free, and the conceptions broader and more noble. It must be remembered that Greek art as a whole reached its culminating point within a few years of the change of style, and that the best red-figure vases reflect that severe and restrained feeling for beauty and simplicity which marks the end of the archaic period at Athens.

The Third Vase Room contains a considerable number of vases with the signature of the artist. In most instances the name is that of the potter (*ἐποίησεν*, made). In other cases we have the painter's name (*ἔγραψεν*, painted). Both words are used in connexion with Euphronios and Phintias. Recent researches, however, by Professor Beazley, of Oxford, have made it possible to classify the great majority of the red-figure vases in groups, each being the work of an individual painter. In some cases their names are known from the actual signatures on the vases; others we only know as the painter who worked for some individual potter, such as Makron for Hieron (see below); others again did not sign their vases at all, and for these, convenient descriptions have been suggested, such as 'the painter of the Berlin amphora' or 'the Penthesileia painter' (*i.e.* the artist of a fine vase with this subject).

There are also many vases which bear the names of favourite youths of the day, with the epithet *καλός*, *e.g.* *Λεάγρος καλός*, 'Leagros is beautiful' (*cf.* p. 170). Sometimes it is possible, as in the case of this name Leagros, to date the vase more or less exactly, he being a personage known to history; in other cases, the name is

specially associated with a particular potter or painter, and helps us to identify unsigned vases as his work. Thus the Leagros aforesaid is specially associated with Euphronios (see below).

As far as possible the vases are arranged in the central cases (A-F) and wall-cases 1-16, 43-60, so as to group together the works of each individual artist, including the anonymous ones for whom provisional names have been proposed.

The following is a list of the signed vases in this room. Those of special interest are distinguished by an asterisk (\*), and where the signature is that of a painter, the word 'painter' follows his name in the list.

ARTIST AND VASE	SHAPE.	THIRD VASE ROOM, CASE.	SUBJECTS, ETC.
<b>BRYGOS</b>			
E 65 . .	*Kylix .	D . . .	<i>Int.</i> Warrior and Woman; (a) Seileni and Iris; (b) Seileni and Hera.
<b>CHACHRYLION</b>			
E 40 . .	Kylix .	C . . .	<i>Int.</i> Amazon; (a) Dionysos, etc.; (b) Revel.
E 41 . .	Kylix .	C . . .	<i>Int.</i> Theseus and Ariadne (?); (a) Theseus and Antiope; (b) Conversation.
97-10-28-2	Kylix .	Unex- hibited	<i>Int.</i> Archer; (a) sacrifice; (b) youths. Fragments of signature extant.
<b>DURIS (painter)</b>			
E 39 . .	Kylix .	E . . .	<i>Int.</i> Athlete; (a and b) Boxers.
E 48 . .	*Kylix .	E . . .	Labours of Theseus.
E 49 . .	Kylix .	E . . .	<i>Int.</i> Man; (a and b) Symposion.
E 768 . .	*Psycter .	On K . .	Seileni.
<b>EPIKTETOS (painter)</b>			
E 3 . .	*Kylix .	C . . .	<i>Int.</i> Youth; (a and b) Seilenos armed. 'Hischylos made me.'
E 24 . .	Kylix .	C . . .	<i>Int.</i> Seilenos and wine-skin.
E 37 . .	Kylix .	C . . .	<i>Int.</i> Singer; (a) Theseus and Minotaur; (b) Revel.
E 38 . .	*Kylix .	C . . .	<i>Int.</i> Pipe-player and girl; (a) Herakles and Busiris; (b) Symposion. 'Python made me.'
E 135 . .	Plate .	A . . .	Archer running.
E 136 . .	Plate .	A . . .	Warrior and horse.
E 137 . .	Plate .	A . . .	Two revellers.
E 139 . .	Cup . .	C . . .	(a) Dionysos and Seilenos; (b) Seilenos. 'Pistoxenos made me.'
<b>EUERGIDES</b>			
1920-6-13-1	Kylix .	C . . .	<i>Int.</i> Maenad; (a) youth with horses ('Plexippos'); (b) youth with javelin.

ARTIST AND VASE.	SHAPE.	THIRD VASE ROOM, CASE.	SUBJECTS, ETC.
EUPHRONIOS (painter, potter) E 44 . . . (as potter)	*Kylix. .	D . . .	<i>Int.</i> Man and Hetaera; (a) Herakles and Eurystheus; (b) Hermes and chariot.
EUXITHEOS E 258 . . .	*Amphora	On A . . .	(a) Achilles; (b) Briseis.
HERMAIOS E 34 . . . 96-10-22-1	Kylix. . Kylix. .	A . . . A . . .	<i>Int.</i> Woman with footpan. <i>Int.</i> Hermes with cup.
HIERON E 61 . . . E 140 . . .	Kylix. . *Cup . . .	E . . . On G . . .	<i>Int.</i> Flute-player and girl; (a and b) Hetaerae, etc. Mission of Triptolemos.
HISCHYLOS E 3 . . . E 6 . . .	Kylix. . Kylix. .	B . . . B . . .	<i>See</i> Epiktetos. <i>See</i> Pheidippos.
MAURION E 770	Pyxis .	In K . . .	Arm and sheathed sword.
MEIDIAS E 224 . . .	*Hydria .	Ped. 4 . . .	(1) Rape of Leukippidae; (2 a) Herakles and Hesperides; (2 b) Athenian tribal heroes.
NIKIAS 98-7-16-6 .	*Krater .	42 . . .	(a) Torch-race Victor; (b) Ephebi. ( <i>See also</i> p. 172.)
PAMPHAIOS E 11 . . . E 12 . . . E 437 . . . E 457 . . . †E 815 . . . 1907-10-20,1	Kylix. . *Kylix. . *Stamnos . Foot of Vase . Kylix. . Kylix .	C . . . C . . . On A . . . Unex- hibited . . . . . C . . .	<i>Int.</i> Warrior; (a) Dionysos and Seileni; (b) Maenad and Seileni. <i>Int.</i> Seilenos; (a) Winged figures and corpse; (b) Amazons. (a) Herakles and Achelōos; (b) Satyr and Maenad. Name of Pamphaios. <i>Int.</i> Woman; (a) Hermes; (b) Bacchic dance. <i>Int.</i> Armed youth running; (a, b) Five youths racing.
PASIADES B 668 . . .	Alabastron	J . . .	Maenads and Crane.
PHRIDIPPOS (painter) E 6 . . .	Kylix. .	B . . .	<i>Int.</i> Persian archer; (a) Hoplite running; (b) Four athletes. 'Hischylos made me.'
PHI(N)TIAS (painter, potter) E 159 . . .	*Hydria .	6 . . .	(1) Youths drawing water; (2) Symposion.



ARTIST AND VASE.	SHAPE.	THIRD VASE ROOM, CASE.	SUBJECTS, ETC.
PISTOXENOS E 139 . .	Cup . .	C . . .	See Epiktetos.
POLYGNOTOS (painter) E 284 . .	Amphora	50 . . .	(a) Dedication of Tripods; (b) Conversation.
98-7-16-5 .	Stamnos .	51 . . .	(a) Herakles and Centaur; (b) Ephebi.
PYTHON I. E 38 . .	Kylix. .	C . . .	See Epiktetos.
SMIKROS (painter) E 438 . .	Stamnos .	Unex- hibited	(a) Athena, Ajax and Hector; (b) Combat.
SQTADES D 5 . .	*Kylix. .	J . . .	Glaukos and Polyeidios.
D 6 . .	*Kylix. .	J . . .	Girl gathering apples.
D 8 . .	Phiale .	J . . .	Plain, with concentric flutings.
THYPHEITHIDES	Kylix. .		Two signed handles (unex- hibited).

The red-figure vases in this room, which, speaking generally, cover the fifth century B.C. and the last years of the sixth century, may be divided into groups according to style, each group being marked by the activity of certain painters.

1. The early archaic period, in which the chief names are those of **Epiktetos** and **Oltos**. These painters developed the new technique towards the close of the sixth century, but, artistically, they retained a part of the stiff mannerisms of the black-figure style. The group consists partly of masters known to have worked in both styles, either in combination on the same vase or separately, and partly of artists closely connected with the foregoing, though not working in the two styles. Among the known masters whose names are extant on vases in both styles\* the Museum collection possesses examples signed by **Epiktetos**, **Hischylos**, **Nikosthenes** and **Pamphaios**.

**Epiktetos** is here represented by the *kylix* E 3, on which the two styles are combined, and on which the names of Epiktetos as painter and Hischylos as potter occur together. He is also represented by seven other vases. In the *kylix* E 38, with the story of Herakles and Busiris, he is seen at his latest and best, as a master trained in the archaic school, but also as influenced in the drawing

\* Namely, Andokides, Chelis, Epiktetos, Epilykos, Hischylos, Nikosthenes, Pamphaios.

of such a figure as the recumbent and foreshortened banqueter by the work of younger contemporaries, such as Duris.

The following are potters' names only :—

**Nikosthenes** (see above, p. 172), occurs on red-figure vases, but no examples are in the Museum collections.

Of **Pamphaios** alone we have signatures on separate works in the two styles, namely, the black-figure *hydria* described above (p. 176), and six red-figure vases.

**Chachrylion's** name occurs on vases of the red-figure style only.

**Euergetes** is represented by a single *kylix*, acquired in 1920, of fine quality.

2. The great masters of the 'ripe archaic' style, who have been called the group of **Euphronios**. The work of these masters is more free and unfettered than that of the last group, and includes the best examples of fine and severe drawing. The artists or potters whose works are represented in the Museum and who may be grouped with Euphronios, are **Duris**, **Hieron** and **Brygos**. These were probably in full activity at the time of the Persian wars. Euphronios himself is placed between 500 and 450 B.C. His name occurs on one vase at Munich with that of Chachrylion, and he is thus associated with the older group. In such matters as the treatment of the eye seen in profile his work is still archaic. But within the limits of his art he is pre-eminent among the early vase painters for the masterly precision and fineness of his drawing.

**Duris** (signature ΔΟΡΙΣ, i.e. Δούρις) is known to us by a considerable number of extant works, all signed by him as painter. He is an artist of transition. In part his designs follow established tradition, and in part he is an innovator expressing new incidents and motives, observed from life, and making new experiments in foreshortening, in front views of the face, and in novel compositions.

**Hieron**. The name of Hieron only occurs with the formula ἐποίησεν, 'made,' and he therefore cannot be classed as a painter. Some writers have attributed all the vases with this signature to Makron, whose name appears, as that of a painter, on one of them. The vases that bear the name of Hieron are in many instances painted with love scenes. In a few (such as E 140 on Case G) mythological subjects are worked out with poetic fancy and infinite care in the accessory details.

**Brygos** also signs with ἐποίησεν only. His vases are noted for vivid dramatic narratives and bold action in their painting. The fine *kylix* E 65, with Satyrs attacking Iris and Hera, appears to be the latest and most advanced of his works.

In the cups of this period (shown in Cases D and E) we observe a marked development in the treatment of the interior design. In place of a single figure with special attention paid to its pose or movement, we have groups of two or even three, great attention being given both to the details and to the general composition, as, for instance, in the Theseus cup by Duris (E 48).

3. Late archaic red-figure vases. There are no artists' signatures in this group in the Museum, but three or four vases (shown in Cases 55-60) have been assigned to the painter **Hermonax**.

4. Early free red-figure vases. The chief master in this period is **Polygnotos**, represented in the Museum by two examples (Cases 50-51).

5. Ripe free style. The later Attic masters (best represented in the Museum by the vase of the potter **Meidias**, Pedestal 4) draw with yet greater freedom, but thereby lose the severe restraint that marks the vases of Euphronios and his fellows. In the vase of Meidias, the drawing of the eye seen in profile, and of the three-quarter face, has been fully mastered. The draperies are expressed by richly composed lines, in contrast to the rather meagre conventions of older drapery. There are also rich accessory ornaments on the draperies, and incised lines in the field suggestive of landscape. But at the same time there is a decline in the interest of the subject represented. Mythological subjects are treated more loosely, with less regard for the strict traditional types, vague personifications are introduced, and scenes from daily life become more numerous.

**White Athenian Vases.** This room also contains the interesting and attractive series of Athenian vases painted in outline on white ground (Table-case F, Standard-case C, Wall-cases 41, 42). This method was practised at Athens by several masters of the fine style (see the vases described below), but more especially in connexion with the **White Lekythi** (Table-case F). These are a group of vases made for the purpose of offerings at the tombs. Aristophanes (*Eccl.* 996) speaks of the painter 'who paints the lekythi with figures for the dead.' The subjects are usually connected with death and the tomb, and we often have a view of the tomb, with the vases themselves grouped about it. The designs are drawn in outline on the prepared white ground of the vase, the draperies being occasionally filled in with red, brown, green, or blue colour. The white vases are often very delicately drawn. They are marked as a rule by the same sentiment of placid and gentle melancholy which is characteristic of the Athenian sepulchral reliefs, and, like the Greek reliefs, if examined in considerable numbers, they show a lack of variety in subject and treatment.

The white sepulchral *lekythi* are contemporary with the Attic red-figure vases, and may be assigned generally to the fifth century B.C.

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The best vases of the transition and early ('archaic') period, which are for the most part drinking-cups, are placed in the table-cases and central standard cases on the east side of the room, with which therefore we begin our detailed description.

Table-case **A**. Cups (*kylikes*), mostly of the early archaic period, with designs on the interior only. These include two

signed examples from the workshop of the potter **Hermaios**; also three flat plates (*pinakes*) signed by the painter **Epiktetos**.

Above this case are :—

B 193. Amphora by the painter who worked for **Andokides** (already mentioned on p. 164 as a transition artist); the vase is not signed, but is unmistakably his work. The front, with two heroes playing draughts (by which means they passed the time at Aulis while awaiting a favourable wind for Troy), is painted in black figures on a red ground. The back, on the other hand, with Herakles wrestling with the Nemean lion, is red-figured.

E 437. Jar of the kind called a *stamnos*, signed by **Pamphaios** as potter. Herakles is wrestling with the river-god Achelöos, and seeks to break off his horn, which according to some legends was identical with the horn of abundance or *cornucopiae*.

E 258. Small amphora signed by **Euxitheos** as potter, and probably painted by Oltos (see below); on one side Achilles, on the other Briseis.

Pedestal 1. E 804. Vase in the form of a knucklebone from Aegina, assigned to the potter **Sotades** (see p. 183). It has a graceful and playful scene of girls, who seem to hover in the air. Probably the subject is merely a dance of girls imitating the flight of birds, under the instructions of an old dancing-master.

Pedestal 2. E 788. A vase of the kind called a *rhyton* (drinking-horn), in the form of a seated Sphinx. This vase combines in a remarkable way the red-figure decoration of the cup with the opaque white surface (partly gilded) of the Sphinx. Like the preceding, it has been attributed to the potter **Sotades**.

Case B. Cups of the early archaic period, several of which are from the workshop of the potter **Hischylos**, whose vases are mostly of 'transitional' type, combining black-figure and red-figure technique. Of these there are three examples, E 2, E 3, and E 4, all with black-figured designs in the interior. E 3 is signed by **Epiktetos**, who evidently began his career in Hischylos' workshop, and an entirely red-figured vase by the same potter, E 6, is signed by **Pheidippos** as painter. The former vase has in the interior a young Athenian in festal dress. Five other vases in the ordinary red-figure method (E 8, E 16-19) are assigned to another early painter, **Oltos**.

Case C. Cups of the same period, but somewhat more developed in style. Further examples of the work of **Epiktetos** are shown in the cups E 37-39 and the beaker (*kotyle*) with the name of the potter **Pistoxenos**. E 38 (also signed by **Python** as potter) has a vigorous rendering on the exterior of Herakles slaying Busiris, a mythical King of Egypt who practised human sacrifice on strangers who came to his shores. Two cups (E 40 and E 41) are signed by the potter **Chachrylion**, whose position as a member of the earlier group is shown by the fact that his vases still show the incised lines of the black-figure style. E 41 shows Theseus meeting Ariadne and carrying off Antiope. Another cup, recently acquired after



having been lost to sight for many years, is signed by the potter **Euergides**; the subjects on the exterior are a youth leading horses



Fig. 90.—Vase by Pamphaios. E 12.

and an athlete with javelin. E 12 (Fig. 90) is signed by the potter **Pamphaios**. On the exterior is a beautiful group of

two winged figures raising the body of a dead warrior, under the guidance of Iris. The scene suggests the Homeric incident in which Sleep and Death carry Sarpedon to Lycia for burial, but it has also been interpreted as two wind-gods carrying Memnon, a story told only by a late poet, Quintus of Smyrna. Technically this vase is interesting on account of the unusual method of thinning out the black glaze to form a yellow wash.

In these transitional vases the eyeball begins to be drawn in profile; the face is seldom shown otherwise than in full profile. The treatment of the drapery becomes more varied, and there is a greater play of folds.

Case D. Cups of the 'ripe archaic' period, including the work of the great master **Euphronios** and his associates. We have one work with his signature as potter (E 44), which was probably painted by the artist known as the 'Panaitios painter,' from his commemoration of that personage on his vases. In the interior a man and courtesan converse. On the exterior Herakles brings the Erymanthian boar to his taskmaster Eurystheus. The latter takes refuge in a great earthenware jar half sunk in the ground, while Herakles is about to hurl the body of the beast upon him. The cup E 46, with the interior design of a youth and running hare, is inscribed with the name of Leagros, another 'favourite name' occurring on the Euphronios group of vases.

In the right-hand portion of the case are cups from the workshop of the potter **Brygos**, whose signature occurs on one, E 65. The exterior drawings are remarkable for their vivacity and vigour, and also for their finish. On one side Iris, the divine messenger, is seized by Seileni of the following of Dionysos, who stands watching; on the other, Hera is threatened by a mob of Seileni, and protected by Hermes and Herakles. The interior represents a woman (Zeuxo) giving drink to a seated warrior (Chrysippos).

E 73, probably by the painter who worked for **Kleophrades**, represents Peleus seizing Thetis, and combats between Herakles and Kyknos, and Diomedes and Aeneas. The cups E 64 and E 70 have scenes of feasting, below which on bands are depicted the boots and some of the vases of the banqueters.

Case E. Cups of the same period, including the work of the painter **Duris** and of **Makron**, the artist who painted vases signed by the potter **Hieron**. One of the finest works of the former is the cup E 48, which represents the labours of Theseus, the typically Athenian hero; in the interior he is represented killing the Minotaur. Two other examples of his work are E 39 (athletic scenes) and E 49 (banquet scenes), and a third, E 50, though unsigned, is probably also his. In the same case is a curious little cup with designs parodying the style of this painter. Another vase by Duris is exhibited on Case K. Makron and Hieron are represented by the cup E 61, but a much finer example of their work is the *kylix*, E 140 on Table-case G.

Case F. Cups of more developed style, dating from about the

middle of the fifth century. None of these bear artists' signatures, nor are the subjects of special interest. They belong to the time when this shape was losing its popularity and the potter's best efforts were being devoted to other forms of vases.

**Pedestal 3.** E 424. Athenian vase, of the fourth century, with rich polychrome decoration and remains of gilding. The subject is Peleus seizing Thetis, whom he has surprised bathing, and a sea-monster representing one of her transformations attacks the leg of Peleus.

**Pedestal 4.** *Hydria*, signed by the later Athenian potter, **Meidias**. Remarkable for fine preservation, elaborate drawing, and rich compositions. Subjects: (Above) Castor and Pollux, carrying away their brides, the daughters of Leukippos. Pollux (Polydeuk(t)es) has placed Helera (or Hilaeira) in his chariot, and Castor is seizing Eriphyle, while Chrysippos holds his chariot. The seated figures in the foreground are inscribed Zeus and Aphrodite, and the figure on the right is called Peitho, that is, Amorous Persuasion. The signature (*Μειδίας ἐποίησεν*), which, like the other inscriptions, is only faintly visible, is immediately below the palmette band round the neck.

The lower frieze falls into two main groups, the divisions being under the side handles. 1. Herakles in the garden of the Hesperides. 2. Athenian tribal heroes and others.

**Table-case G.** *Kylikes*, for the most part unsigned, by the later masters of the fine period of Attic painting.

These are mostly small and roughly painted, and none have artist's signatures. Three of the cups have imitation of earlier decoration in black on red on the exterior.

Above is a fine bowl (*kotyle*), E 140, signed by **Hieron** (see p. 184), representing the sending forth of Triptolemos with the divine gift of wheat. Triptolemos is seated in his winged chariot between Demeter and Persephone, and is about to receive wine for a libation from the latter. Behind Persephone is the local nymph Eleusis. In the severely restrained and somewhat conventional drawing of this beautiful vase there is a distinct return to the archaic manner. The elaborately decorated robe of Demeter, with its bands of figures, birds and beasts, recalls the Panathenaic peplos prepared by Athenian maidens for the image of Athena (compare p. 30).

Here also are a *loutrophoros* or vase used in wedding ceremonies, decorated with appropriate subjects, and a *krater*, E 466, with symbolical representations of the successive events of sunrise—namely, the moon setting behind a hill; Kephalos pursued by Eos, the Dawn; the stars plunging out of sight; the sun in his full glory.

**Table-case H.** Athenian vases painted in outline on a white ground (compare above, p. 179). In the table-case the vases are all *lekkythi* for use at the tombs. Among them the following are especially noteworthy:—

D 62. The formal laying out of the body of a dead youth. Three figures stand round making gestures of grief.

D 57. A woman seated in a chair—very finely drawn—and a companion with an ointment bottle. From Eretria.

D 54 (fig. 91). Two youths standing at a tomb. A little winged ghost is seen flitting near the tomb.

D 21. Armed warrior. The painting is in effect a transition from the black-figure style. The flesh is executed in black silhouette, while the drapery and armour are drawn in outline on the white ground.

In the shades above are large *lekythi* and other select specimens of white ware.

In the central shade :—

D 2. Cup, with Aphrodite riding on the flying swan (or perhaps rather a goose), with a curling tendril and flowers in her hand. The drawing is executed with great refinement and precision.

Cup (D 4), with the same white decoration as the foregoing, but of an earlier and more severe style of drawing. Athena and Hephaestos are decking out the newly-made Pandora (here called in the inscription Anesidora).

In the further shade :—

D 70, D 71. Large *lekythi*, with mourners at a tomb. Remarkable for the rich polychrome effects in black, green, blue, red, and yellow.

Pedestal 5. E 468. A large *krater* with ornamental handles in the form of volutes, attributed to the 'Berlin amphora painter.'

The designs are confined to the neck ; on one side is the combat of Achilles and Hector ; on the other, that of Achilles and Memnon.

Standard-case J. The upper part of this case is mainly occupied with choice specimens of vases painted with figures on a white or buff ground. They include : D 58. A *lekythos* of the same type as those in Case H, with a beautiful representation of a young warrior being laid in the tomb by Death and Sleep (Thanatos and Hypnos).

B 668. A small *alabastron* (fig. 92) very finely painted with two Maenads and a crane, the latter drawn with a Japanese feeling for bird life. It was found at Marion in Cyprus, and bears the signature of the potter **Pasiades**.

D 11 and D 12. Two *pyrides* (toilet-boxes), one with a scene from the daily life of Athenian women, the other with a marriage-procession, delicately painted in colours and gilding on the white ground.



Fig. 91.—White Athenian *lekythos*. D 54.



Fig. 92.—Vase by Pasiades. B 668.



A remarkable group of vases by the potter **Sotades**, all found together in Athens. Three of them (D 5, D 6, and D 8) bear his signature. The three *kylikes* are extremely fine and delicate in form, while the designs drawn on them are of great beauty. They were acquired in 1892 at the sale of the Van Branteghem collection. The figure-subjects are :—

D 5. The rare myth of Glaucos and Polyeidon. Glaucos, son of Minos of Crete, had died by falling into a jar of honey. The seer Polyeidon was shut up by Minos in the boy's tomb, that he might bring him back to life. While thus imprisoned he slew a snake. A second snake appeared, bringing a herb with which it revived its companion, and by the help of the same herb Polyeidon restored the boy.

D 6. Girl standing on tiptoe to pluck an apple.

D 7. Death of Archemoros. When the heroes on their march against Thebes came to Nemea, there was drought. Hypsipyle, the nurse of the king's son, Archemoros, led the heroes to a spring, and in her absence the boy was killed by a serpent. He was buried by the heroes, and the Nemean games were founded in his honour. On the vase we have one of the heroes throwing a stone at a serpent coiled in a reed-brake and vomiting out smoke, and also a part of Hypsipyle.

In the lower part of the case are large amphorae of early fine style and a jar (*stamnos*) all with mythological subjects. The jar (E 440) has a curious representation of the ship of Odysseus passing the Sirens. Odysseus is bound to the mast and rowed past the Sirens, two of whom are perched on rocks, while the third throws herself down.

Pedestal 6. A bowl (*lebes*) in fine condition, with scenes of combat between Amazons and Attic heroes. This vase, which was at one time in the collection of Samuel Rogers, was acquired at the sale of the Forman collection in 1899.

Table-case K. This case contains *rhyta*, or drinking-horns, moulded in various shapes such as heads or busts, double heads, heads of birds and animals, a crab's claw, and the like. The vases are in part brilliantly coloured with red and other pigments, while parts are in the normal red-figure style of decoration. Also *aski* or small vases in the form of a wine-skin, and examples of plain black ware with stamped patterns.

On the top are two wine-coolers (*psykters*), one of which bears the signature of the painter **Duris** (p. 184), the other is in the style of the artist Euthymides. Both are decorated with fantastic scenes of revelry.

Pedestal 7. E 467. A large *krater* from Altemura in Southern Italy, with two friezes of figures all round. On the upper band are depicted the making of Pandora and a dance of girls; the lower band has representations of a Satyric chorus and a family of Satyrs at play.

Standard-case L. In the lower part, large *amphorae* in the

severe style, mainly with mythological subjects. See, for example, the large *amphora* E 256 (fig. 93), with Apollo standing, playing the lyre, between his mother, Leto, and his sister, Artemis. These belong mostly to the school of Euthymides.

In the upper part of Case L are several very choice vases of the latter Attic school, showing the elaborate drawing, rich ornamentation with gilding, etc., and fanciful compositions, which we have already seen on the vase of Meidias (Pedestal 4).

See the fine drawing and decoration of E 695, a noted *aryballos* with a Dionysiac (?) procession, in which the chief figure, probably Dionysos, rides on a Bactrian camel; and of E 698, with Eudaimonia



Fig. 93.—Leto, Apollo, and Artemis. E 256.

and other personifications, finely drawn in the style of Meidias. Also worthy of mention are E 696 from Cyprus, with Oedipus slaying the Sphinx; E 697 with Aphrodite and her following; some of the *pyrides* or toilet-boxes, such as E 775 with the death of Pentheus and another Aphrodite group, E 783 with rich colouring, and another bought in 1920, with a wedding procession. E 810 is a type of vase specially associated with wedding ceremonies and appropriately decorated.

Pedestal 8. E 469. *Krater*, in a highly ornate style. The principal subject is a Battle of Gods and Giants. On the neck are, obv.: the mission of Triptolemos; rev.: a victorious lyre-player,

in festal robe, standing on the musicians' platform, and greeted by two Victories.

Table-case M. Red-figured cups mostly of the later free style with low foot; the subjects are of little interest and often carelessly drawn. E 47 is a fragmentary cup with scenes from the Battle of the Gods and Giants; note in particular Hephaestus burning the giant Euryalos with a piece of red-hot iron held in a pair of tongs.

Above is a shade containing drinking-cups (*kanthari*) and drinking-horns (*rhyta*) like those in Case K; also:—

E 84. *Kylix*, with the series of the labours of Theseus. The interior has a band round the central medallion, contrary to the usual custom, and by a curious caprice the artist has placed the same groups in a corresponding position on the outside of the vase.

E 786 (fig. 94), *Rhyton*, modelled in the form of a Satyr's head and a Maenad's, placed back to back.

[We turn to the wall-cases round the room.]

The vases in the wall-cases are arranged, generally speaking, so that the older Attic red-figured vases occupy the Cases 1-10, nearest to the Second Vase Room. The adjoining blocks, 11-16 and 55-60, are of a more transitional class, at the close of the sixth and beginning of the fifth centuries B.C. The two projecting central blocks, 17-24 and 47-54, contain Athenian vases of the fully developed style dating from the middle of the fifth century. The cases at the south end of the room, nos. 25-46, contain various groups of vases showing later developments of the Attic style.

The wall-cases round the Third Vase Room contain a great number of noteworthy vases, and it must suffice to call attention to a few of the most interesting specimens. Generally speaking, those in Cases 17-24 and 47-54 are best worthy of study, especially those grouped as exhibiting the styles of the various anonymous painters referred to on p. 180.

Cases 1-5. Early examples of *amphorae* and *hydriae*, carrying on the tradition of the panel decoration shown in the Second Vase Room.

Cases 6-10. Mostly *amphorae* of the shape known as 'Nolan,' in the early red-figure style. Among them is a *hydria* of early red-figure style, signed by Phintias as painter. In Cases 7-8 are grouped some fine vases assigned to the 'Berlin Amphora painter.'

Cases 11-16. Continuation of Nolan *amphorae* and other forms of the archaic red-figure period. Note the group with the

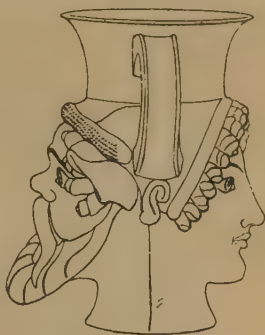


Fig. 94.—*Rhyton*. E 786.

*kalos*-name of Charmides ; also E 445, a *stamnos* with the Judgment of Paris.

Cases 17-24. Vases of the ripe archaic period, of the middle of the fifth century, chiefly *amphorae* and *kraters*. Among them may be noted :—

In Case 20. E 169. *Hydria* with a scene from the story of Perseus and Andromeda (one of the figures is illustrated in fig. 19, p. 33). *Stamnos* from the Morrison collection. This vase, remarkable on account of its admirable condition, has a scene of combat between a horseman and a foot-soldier aided by an unarmed youth.

In Case 21. E 460. *Krater*. A lyre-player, or perhaps a poet laureate, in the presence of Athena, a judge, and two Victories. This design has been made familiar as the basis of the 'Apotheosis of Homer' relief by Flaxman and Wedgwood.

In Case 22. E 182. The birth of Erichthonios. The earth-goddess Gaia, half-emerging from the ground, holds up the earth-born child to Athena, who receives him into a mantle which she stretches out with both hands. E 372 gives another version of the story, in which Athena finds the boy Erichthonios looking out of his basket, which had been opened by the daughters of Cecrops against her commands.

Cases 25-26. Small vases, mostly of the later red-figure period, with trivial subjects, such as children or Cupids at play. Note the pair of *lekythi*, perhaps originally intended for a wedding present, with subjects on the shoulder ; one has Eros flying with a gift, the other the recipient examining it.

Cases 27-30. Vases of polychrome ware associated with the Attic red-figure style of the latter part of the fifth century ; also a group of vases found in the Cyrenaica (especially at Teucheira near Benghazi in African Tripoli) by the late George Dennis. In both groups there is a free use of white, and in the Attic vases also a more sparing use of blue, red, and green (compare also E 424 on Pedestal 3, and E 783 in Case L). Accessory ornaments are added in relief, and sometimes gilded. There is also a diminution in scale, such as may be observed in the vases in Case L and the cups in Case M, and the same tendency to trivial subjects as in Cases 25-26.

Cases 31-40. Athenian vases of the fourth century B.C., in a free but careless style. There is a free use of white, and the drawing is hasty. A new development is the grouping of figures in different planes, doubtless due to the influence of the great painter Polygnotos ; but the subjects are usually vague and uninteresting. G 11 in Case 34 is a good example of a vase with ornamentation in relief. In Case 38 is a *krater* from the Deepdene collection, representing Apollo on a swan returning to Delphi from his visit to the Hyperboreans.

Cases 41-46. Further examples of Attic red-figure vases, mostly of the late and freer style. Especially noteworthy in Case 42 is a late example of a signed vase, a *krater* acquired in 1898 from



the Tyszkiewicz collection; the signature in unusually bold letters round the foot is that of Nikias, son of Hermokles, of Anaphlystos. The subject is a winner in the torch-race standing at an altar and



Fig. 95.—The Birth of Athene, as represented on a red-figure vase. E 410.

crowned by Victory. Note also a *krater* of Boeotian fabric in the same case.

Cases 47-54. Vases of the finest style, of the middle of the

fifth century B.C., corresponding to those on the opposite side of the room. The following may be specially noted :—

Case 50. E 271. *Amphora*. Mousaios between Terpsichore and Melousa.

E 284. *Amphora*. Signed by the painter Polygnotos (not to be confused with the great fresco-painter of that name), the subjects being preparations for a sacrifice and dedication of tripods. *Stamnos*, signed by the same artist, with the subject of Herakles and a Centaur.

Case 54. E 492. *Krater*, assigned to the 'Villa Giulia' painter. The subject is Hermes confiding the infant god Dionysos to the care of the Nymphs of Nysa.

Cases 55–60. Transitional vases, between the early, severe red-figure group and the vases of the mature style. Note in Case 58 :—

E 410. *Pelike*. Birth of Athena (fig. 95, cf. pp. 19, 174). As in the black-figure vases, Athena is a doll-like figure springing from the head of Zeus. The principal attendant figures are, on each side, Hephaestos and Eileithyia, while beyond are Artemis, Poseidon, Victory and others.

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## THE FOURTH VASE ROOM.\*

### INTRODUCTION TO THE LATER RED-FIGURE VASES.

The vases exhibited in this room illustrate the later developments of Greek vase painting in various directions. A large part of the room is taken up with the later red-figure vases, produced for the most part in South Italy, but it also contains various independent groups.

The survival of the black-figure style can be seen in the series of eleven **Panathenaic amphorae**, exhibited in standard-cases (see below).

Among the later red-figure vases, as illustrated in this room, it will be observed that the use of white and purple once more comes into favour. Its re-introduction was begun in the later Athenian vases, and it is now more extensively used by Italian painters. The drawing becomes weak and loose, but at the same time there is a great facility in the rendering of all positions of the figure. As

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\* The vases in this room (classes F and G) are described in the *Catalogue of Vases*, Vol. IV., 1896 (16s.). The Roman provincial wares are described in the *Catalogue of Roman Pottery*, 1908 (£2); and the lamps in the *Catalogue of Lamps*, 1914 (18s. 6d.), all by H. B. Walters. The Catalogues can be borrowed from the Warder in the Room. (The vases in class B are described in Vol. II. of the *Catalogue of Vases*.)

regards the choice of subjects, myths of the gods and heroic legends are no longer predominant. When they occur they often illustrate some special literary version of the legend, and not the traditional type current among the artists. In general, the subjects chosen become more trivial. In particular, a woman at her toilet, surrounded by effeminate Erotes, is repeated again and again. Other scenes are connected with funeral rites, with the banquet, and not infrequently with the comic drama. The red-figure vases in this room belong to the fourth and early part of the third centuries B.C. The practice of red-figure painting seems to have become extinct about the beginning of the third century B.C.

Artists' signatures are rare in the later periods, and the only signed vases in the Fourth Vase Room are the following :—

ARTIST AND VASE.	SHAPE.	FOURTH VASE ROOM, CASE.	SUBJECTS, ETC.
KITTOΣ . . . B 604 . . .	Amphora	D . . .	Panathenaic vase ; (a) Athena ; figures of Triptolemos ; (b) Boxers.
PYTHON II. (painter) F 149 . . .	Krater .	Ped. 1 .	(a) Alcmena ; (b) Dionysiac scene.

The use of the *kalos*-name is entirely abandoned.

The principal groups of vases in this room have been classed as follows, the classification being mainly based on districts in which the different groups are most frequently discovered. From the class-letter and number on a vase it may easily be ascertained to which group it is assigned :—

**B.** Black-figure (**Panathenaic**) vases, further described below.

**F.** Later red-figure vases, subdivided as follows :—

(1) **F 1-148.** Vases of **Attic** style, produced in South Italy, in close adherence to Attic models.

(2) **F 149-156.** Vases in style of **Assteas**. See the vase of Python (Pedestal 1, below).

(3) **F 157-187.** Vases in **Lucanian** style. These are red-figure vases, not far removed from the direct imitations of Athenian ware, though partaking in some measure of the florid decoration of the following classes, with white and yellow accessories, used rather sparingly. The heads of the figures are often large, and the eyes staring.

(4) **F 188-268.** Vases in **Campanian** style. The colour of the clay is markedly pale, and often approaches to drab. Red, however, is freely used, sometimes with the intention of colouring the ground to the normal tint, and sometimes as a local colour.

White is also used with great freedom. The execution is usually rough and hasty, and the subjects are of little interest. (See below, Cases 14-23.)

(5) **F 269-477.** Vases in the style of **Apulia.** To this class belong most of the large and floridly decorated vases on the west side of this Room. The decoration is usually very copious, and the whole of the field is covered. Elaborate architectural structures, such as the tombs on the sepulchral vases, often occupy the middle of the subject. There is a free use of white, and much drawing with yellow washes upon the whites.

The remainder of the wares in this room, which are for the most part black glazed vases variously decorated, and wares of the Roman period, are described as they occur, below.

We turn first to the group of **Panathenaic Vases**, referred to above, which are in Standard-cases B and D, and are the following :—

VASE.	ARCHON AND DATE.	FINDING-PLACE.	REVERSE.
1903, 2-17, 1 .	Undated . . .	Benghazi. .	Javelin-throwing on horseback.
B 612 . . .	Uninscribed . . .	Teucheira .	Boxers.
B 603 . . .	Polyzelos, 367 B.C. .	Teucheira .	Wrestlers.
B 604 . . .	Undated . . .	Teucheira .	Boxers.
B 605 . . .	Undated . . .	Teucheira .	Athletes exercising.
B 606 . . .	Undated . . .	Teucheira .	Four-horse chariot.
B 607 . . .	Pythodelos, 336 B.C.	Cervetri . .	Boxers.
B 608 . . .	Pythodelos, 336 B.C.	Cervetri . .	Armed Footrace.
B 609 . . .	Nikokrates, 333 B.C.	Benghazi. .	Runners.
B 610 . . .	Niketes, 332 B.C. .	Capua . . .	Boxers.
B 611 . . .	Euthykritos, 328 B.C.	Teucheira .	Runners.

These vases, which have already been referred to (p. 178) as prizes won at the games in Athens, were taken by the winners to their homes in Cyrenaica, Capua, or Cervetri, where they have been found. On one side of the vase the design is always a figure of Athena drawn in what is called an archaistic manner, imitative of true archaic drawing; but on the other side of the vase the artist was free to design in the manner natural to him and his day, except that he was required by custom to retain the black figures on a red ground. These designs being in some instances exactly dated by the name of the Athenian archon, furnish a standard for judging the vase paintings of the fourth century. While the vase in its general character adheres to the ancient type, there is a marked change in the shape, which becomes tall and slender (cf. fig. 96 with fig. 89). Note also that after the middle of the fourth century (*i.e.* on the vases in Case D) the figure of Athena is turned to the left instead of the right.



In addition to the Panathenaic vases described above, the following objects on table-cases and pedestals on the floor of the room deserve mention :—

Standard-case **A**. Vases from Southern Italy, including large vases of Lucanian fabric, and Campanian imitations of Attic vases.

Pedestal 1. F 149. *Krater* signed by the artist **Python**, who is not otherwise known, but who appears to have been of the school of Assteas, a well-known painter, perhaps of Paestum. Alcmena, the mother of Herakles by Zeus, appeals to Zeus to save her from the fire which is being kindled by her husband Amphytryon and his friend Antenor. Zeus has hurled two thunderbolts at the torches, while copious rain falls from a rainbow and from the pitchers of the Hyades (rain-goddesses). An adjoining vase (F 193 in Case 9) presents the same subject in an abbreviated form.

Pedestal 2. A fine *krater* with the scene of Orestes at the Delphic shrine, protected from the Furies by Apollo and Athena. From the Deepdene collection. Purchased in 1917 with the aid of a contribution from the National Art Collections Fund.



Fig. 96.—Panathenaic Vase (later shape).

Standard-case **B**. See above, the Panathenaic vases.

Table-case **C**. Vases in black (or sometimes red) ware, with designs and ornaments moulded in relief. Also a number of oil-flasks with subjects in relief on the top like the Roman lamps in Case G; these may have been used as lamp-feeders.

A bowl in this case, G 118 (compare the replica G 119), with a design of Herakles and various deities driving chariots, has already been referred to on p. 112, where it was pointed out that the same design is used for pottery and for a silver bowl. Another bowl given by Dr. F. Parkes Weber, has four scenes in relief from the story of Odysseus.

The cup F 542, representing a young huntsman, seated, with his head resting on his left hand and a dog at his side, differs in execution from the rest in having the shadows painted in by means of hatched lines. Its whole appearance is suggestive of mural painting, such as we see it at Pompeii. On two vases close by early Latin inscriptions make their appearance, dating from the third or second centuries B.C. See F 604, AECETIAI POCOLOM, *i.e.* *Aequitiae poculum*, and the fragmentary vase with VESTAI POCOLO, *i.e.* *Vestae poculum*.

At the far end of the case are bowls and fragments of what is known as 'Calene' ware, some specimens bearing the names of potters who lived at Cales in Campania.

Standard-case **D**. See above, the Panathenaic vases.

Standard-case **E** contains specimens of black-ware (cf. below, Wall-cases 24–29). In the middle are two fine *kraters*, richly decorated with gilding as relief. One of them has an imitation of

gold necklaces, not unlike some of those in the Gold Ornament Room, hung from handle to handle. Beneath each handle is an imitation of a large gold earring.

Table-case **F** contains Roman pottery (vases and moulds of Arretine ware) for which see p. 204 below. In the shade above is a selection of objects in glazed enamel and faïence ware, mainly of the Roman period. A remarkable piece of glazed ware shows Eros riding on a goose.

Table-case **G** contains a selection of terracotta lamps of the Roman period (see below); also in the centre Greek lamps showing different types from the sixth to the second centuries B.C.

Pedestal **3.** **F 271.** *Apulian Krater.* Lycurgos, King of the Edones in Thrace, is smitten with madness for rejecting the gifts of Dionysos, and slays his family. He is here seen engaged in the slaughter, at the prompting of Lyssa (Madness) who flies down towards him. On the other side of the vase is Pelops preparing for the chariot-race at Olympia.

Case **H.** A selection of plates and shallow bowls of Apulian fabric, mostly with scenes of courting, and other simple subjects. On the top is a shade containing a group of vases, chiefly of black-glazed ware, in the form of human figures and animals.

Case **J.** Large *amphorae* and *kraters* of Apulian fabric, some with mythological subjects. Note especially a tall amphora with the blinding of Polymestor by Hecuba; **F 331**, an amphora with Pelops and Oinomaos sacrificing (cf. **F 278** on pedestal 4); **F 332**, a scene in Hades; and **F 272**, *krater* with a scene from the story of Phaedra, and Theseus and Peirithoos rescuing Laodameia from a Centaur. The other two vases, **F 276** and **F 284**, have sepulchral subjects (see below, p. 203).

Pedestal **4.** **F 278.** *Krater.* Very large, with copious florid decorations, but much restored. The principal subjects are scenes connected with the taking of Troy. Above, Ajax is seizing Cassandra at the foot of the statue of Athena, and Menelaos is about to seize Helen at the statue of Aphrodite. Below, Priam is being slain by Neoptolemos, and Hecuba (?) is attacked by a Greek warrior and defended by an Amazon-like Trojan.

Pedestal **5.** **F 279.** *Krater.* The death of Hippolytos. The bull, which was sent up from the sea by Poseidon to terrify the horses, is seen half-emerged in front.

Case **K.** Large *kraters* of Lucanian fabric, among which should be noted **F 159**, with the sacrifice of Iphigeneia, and **F 160**, with scenes from the taking of Troy.

[We turn to the wall-cases round the room.]

Cases 1-13. South Italian imitations of the later Athenian fabrics.

Cases 1-5. Selected vases in the form of statuettes, etc. Except that these pieces are more or less finished as vases and are in vase

forms, they might be classed as terracottas. The subjects are largely children and animals. The children are either merely human, or sometimes in the guise of Eros or the boy Dionysos. There are also various vases in bust form. Among them:—

Case 4. G 1 (fig. 97). Vase in the form of a female head, wearing elaborate pendant earrings, once gilded, and other jewellery.

Cases 6-7. The vase F 157 showing Dolon attacked by Odysseus and Diomedes is in a spirit of strong and bold caricature, in striking contrast with the rather weak and conventionalised drawings of the majority of the South Italian vases.

Cases 8-23. Vases in imitation of the later Attic fabrics, and others produced mainly in the Greek cities of Campania, especially Cumae (see above, p. 197). In these later vases the subjects are apt to be uninteresting, except as illustrations of ancient life, but some exceptions will be noted.

Cases 8-9. Imitations of Attic vases and Campanian vases of a rough local fabric. F 124 is an interesting example of a scene from a comedy, showing the stage fittings.

Cases 10-11. Vases with figures painted in red body colour on the black ground. The effect of a red-figured vase is thus attained by a simplified method. The incised line is used for the internal lines of the red figures, and we thus have a reversion in this respect to the methods of black-figure vase-painting.

Cases 12-15. Campanian vases, the earlier varieties (in 12-13) approximating more to the late Attic style, the later (in 14-15) showing a tendency to produce a polychrome effect.

Cases 16-17. Vases in the style of Assteas or the school of Paestum (see p. 197). F 154, representing the hunt of the Calydonian boar, has been assigned to Python, whose only signed work has already been described. Three examples are also shown of vases with subjects connected with the Italian comic stage. The figures are grotesque, but the scenes throw an interesting light on the themes treated and the methods of representation.

Cases 18-21. Campanian vases with more or less polychrome decoration. The clay has a tendency to become paler, and washes of reddish colour and large masses of white are much favoured. F 215, F 241, and F 242 are of interest as showing details of local armour; F 209 and F 210 are unusual instances of



Fig. 97.—Vase in form of a female head.

mythological subjects: the Danaides in Hades, and Ajax seizing Cassandra.

Cases 22-23. In the upper shelves, a group of nearly flat plates, probably intended for fish, and painted with characteristic fishes and other marine creatures. Below are curious local fabrics from Campania, some being rude imitations of the black-figure style.

Cases 24-31. Vases mostly of fine black-glazed ware, from the cities of Campania, Greece, and North Africa. The majority have plain black bodies, often fluted and reeded. The finest specimens of this class are shown in Case E (see above). Some are decorated with gilding on low relief, others have inset reliefs on black, and others an occasional and sparing use of white. In others, again, the old method of using the incised line is again adopted, in combination with small patterns painted or stamped on the soft clay. These various methods of placing the decoration on the black ground thus avoid the necessity of leaving the ground colour vacant.

Cases 28-29. The buckets G 30-31 are direct imitations of bronze vessels with movable bronze handles.

The hemispherical bowls with impressed reliefs are commonly known as 'Megarian' bowls. The name was suggested by the fact that several examples were found at Megara, but there is no reason to think that this was the place of manufacture. One group, sometimes called 'Homeric cups' from the nature of the subjects forming their decoration, is found predominantly in Boeotia. These bowls may be regarded as Pliny's original 'Samian' ware, the immediate predecessors of the Arretine ware in Case F.

Cases 32-41. Roman wares, more fully described below.

Cases 42-43. Drinking-horns or *rhyta*, moulded in the forms of animals' heads (cf. Cases 48-49). In this group red-figure painting is not employed, and the vases are not glazed black; it is supposed that they may have been originally dipped in a metallic solution to give them the appearance of silver vases.

Cases 44-45. Vases of similar type. In the lower row, flasks and *pyxides* of unglazed ware with white slip, like terracottas. A large *pyxis* from Pompeii also has blue colouring laid on. They have subjects in relief, of which the commonest is Aphrodite with Adonis.

Cases 46-49. Vases of the same technique as those in 24-31, but with more or less elaborate painting in white, purple, and yellow. These have been mostly found in the extreme south-east of Italy, and are thought to have been made at Gnathia or Egnazia (Fasano) about the third century B.C. The collection contains two elaborate examples from Cyprus and Melos with figure subjects, also a *krater* with a figure of a comic actor.

In Cases 50-51 are a series of drinking-horns or *rhyta* (compare those in 42-43) moulded in the form of animals' heads, the upper parts being painted in the red-figure style of Apulia. One example, F 431, is arranged to terminate in a head which is half boar and half dog. On the upper and lower shelves the series of 'Gnathia' vases is continued.



Cases 52-67. Vases of Apulian fabric (see above, p. 198). These for the most part offer little variety or interest in the choice of subjects, especially those of florid late style, which are marked by their trifling themes, monotonously repeated, usually Eros or a woman receiving presents. These exhibit a great variety of ornate shapes, and many new forms, of which a few characteristic examples are given in the annexed diagram (fig. 98), are developed and multiplied. The larger vases, of which Cases 52-57 and 60-67 contain examples, are more conventional in form, and the subjects are largely sepulchral, representing offerings at tombs. These vases are mostly *kraters*, and the subject is usually a figure painted mainly in white within a small architectural structure; this doubtless represents the actual tomb-relief (compare in particular F 352, fig. 99,

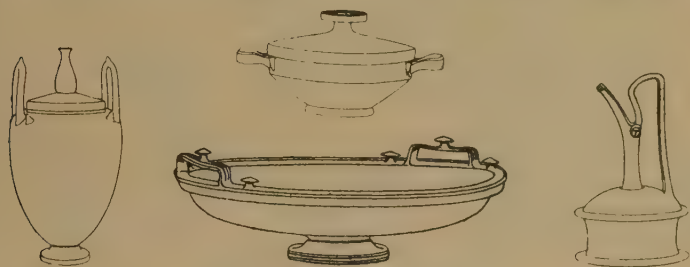


Fig. 98.—Shapes of Apulian Vases.

with many of the Athenian reliefs, pp. 51, 78), and round it are conventionalised figures of mourners and persons bringing offerings.

In Cases 58-59 are smaller vases, with great variety of shapes, but subjects of little interest.

Cases 66-67. Miscellaneous Apulian vases; among them two (F 273 and F 275) with representations of the game of *cottabos*.

Cases 68-72. Vases of Lucanian fabric (see above, p. 197). The style is better than that of the fabrics already designed, but the subjects are apt to be uninteresting. An exception is F 184, with Europa riding on the bull, and others give pleasing details of ancient life. Note the elaborate parasols on F 94, F 96, and the use of large painted vases in connexion with funeral ceremonies on F 93.

## ROMAN AND PROVINCIAL POTTERY AND LAMPS.

At the south end of the Fourth Vase Room (Wall-cases 32-41, and Table-cases F, G) an exhibition has been arranged, so far as space permits, of the clay lamps, and of the Roman and provincial potteries.

The Roman wares found in Britain are grouped with the other Romano-British objects in the Department of British and Mediaeval Antiquities, but all will be found catalogued together in the *Catalogue of Roman Pottery*.

Case 32 and Table-case F. A series of vases and fragments, in fine red clay covered with a red glaze, usually known as Arretine ware. They are derived from the famous potteries of Arretium (Arezzo), and must be dated from the middle of the second century B.C. onwards for a century and a half. A choice example is the fine vase L 54 on Table-case F with figures symbolical of the Seasons. It was found at Capua, and bequeathed by Mr. Felix Slade.

The first step in the manufacture of these vases was to prepare a stamp. See the stamp of a figure of Spring (L 91) worked in clay, with a handle at the back. (For other stamps see p. 130.) The stamps were next impressed on the inside of a mould, in such



Fig. 99.—Offerings at a Tomb. F 352.

combinations as seemed to make a satisfactory design. Thus in the vase L 54, mentioned above, two of the Seasons, namely, Spring and Summer, occur twice, since six repetitions of a figure were needed to decorate the circuit of the vase. The column, with mask above the basket at its foot, is repeated six times from a single stamp.

Cases 33–36. The later red wares, formerly known to antiquaries as Samian ware, on account of an assumed connexion with the once famous red pottery of Samos, have, in fact, nothing to do with that island. For the most part they are derived from Gaul, especially from the sites known as La Graufesenque and Lezoux. Panels with figure-subjects, animals and the like are

repeated in combination with rough decorative wreaths, scrolls or panels.

Cases 37-40. Miscellaneous Roman provincial wares. A small group of vases in Case 39 comes from Roman potteries of the second to third century A.D. on the Rhine. Mottoes of a convivial character are painted in opaque white on a dull black ground. Thus M 142 has the inscription *Da Vinum* ('Give me wine').

Case 41 and the shade over Table-case F contain specimens of glazed ware, produced for the most part in Gaul between the first and third centuries A.D. The prevailing colours are yellow, varying to yellowish brown, and a rich green. In this ware we find a true metallic glaze, probably a lead glaze, which must be distinguished from the blue glaze on the faience ware and from the varnish of the Greek potters. Under the thick coat of glaze the subjects lose their definite outlines, and the general effect becomes one of colour rather than of form.

Table-case G contains a series of Roman lamps, and also in the centre a set of Greek lamp-forms. Generally speaking, the Greek clay lamps have a large central aperture. The Roman lamps have a central medallion with a relief and a small aperture at one side of it. They were prepared in great numbers from moulds such as that shown in fig. 100 (exhibited in the Room of Ancient Life), and are in some respects insignificant as works of art. They are, however, rendered interesting by the great variety of subjects represented in the medallion reliefs, such as subjects from mythology, subjects from daily life, scenes from the circus and the arena, with racing chariots or gladiatorial combats.

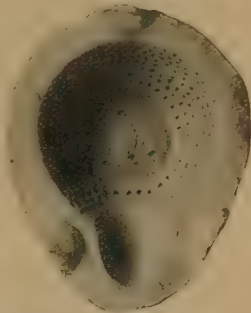


Fig. 100.—Mould for a Clay Lamp.







FIG. 1.



FIG. 2.

COLUMNS FROM THE FAÇADE OF THE TREASURY OF ATREUS  
AT MYCENAE. (p. 3.)





FIGURE KNOWN AS THESEUS. EAST PEDIMENT OF THE PARTHENON. (p. 21.)







GROUP OF THE FATES. EAST PEDIMENT OF THE PARTHENON. (*p. 22.*)





FIG. 2. CENTAUR AND LAPITH. METOPE OF THE  
PARTHENON No. 317. (*p.* 29.)

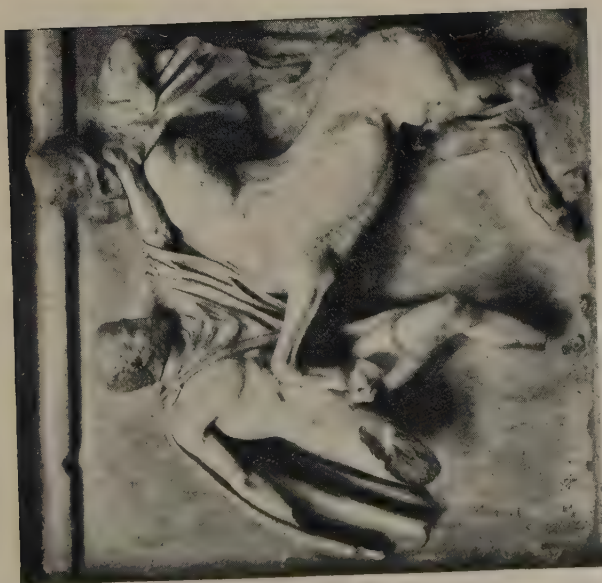


FIG. 1. CENTAUR AND LAPITH. METOPE OF THE  
PARTHENON No. 310. (*p.* 28.)







PROCESSION OF CAVALRY. NORTH FRIEZE OF THE PARTHENON. (p. 39.)





ORDER OF THE MAUSOLEUM. (*p.* 58.)







THE CHARIOT GROUP OF THE MAUSOLEUM. (p. 58.)

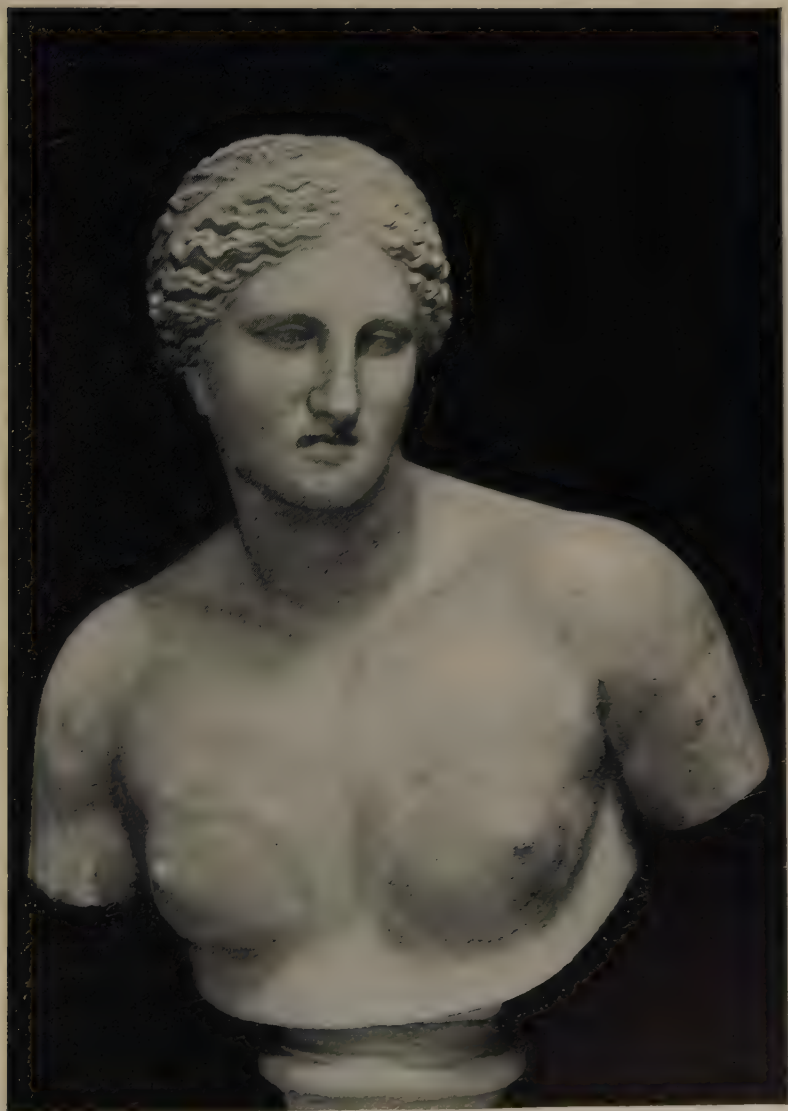




SOCRATES. (p. 72.)







BUST OF APHRODITE. (p. 73.)





THE DEMETER OF KNIDOS. (*p.* 74.)







STATUE OF MOURNING WOMAN (p. 85.)





FIG. 2. HEAD OF JULIUS CAESAR. (*p.* 90.)



FIG. 1. BUST OF 'CLYTIE.' (*p.* 83.)







GREEK TERRACOTTAS. (p. 98.)





THE PORTLAND VASE. (*p.* 104.)





PARADE OF ROMAN KNIGHTS. (p. 121.)





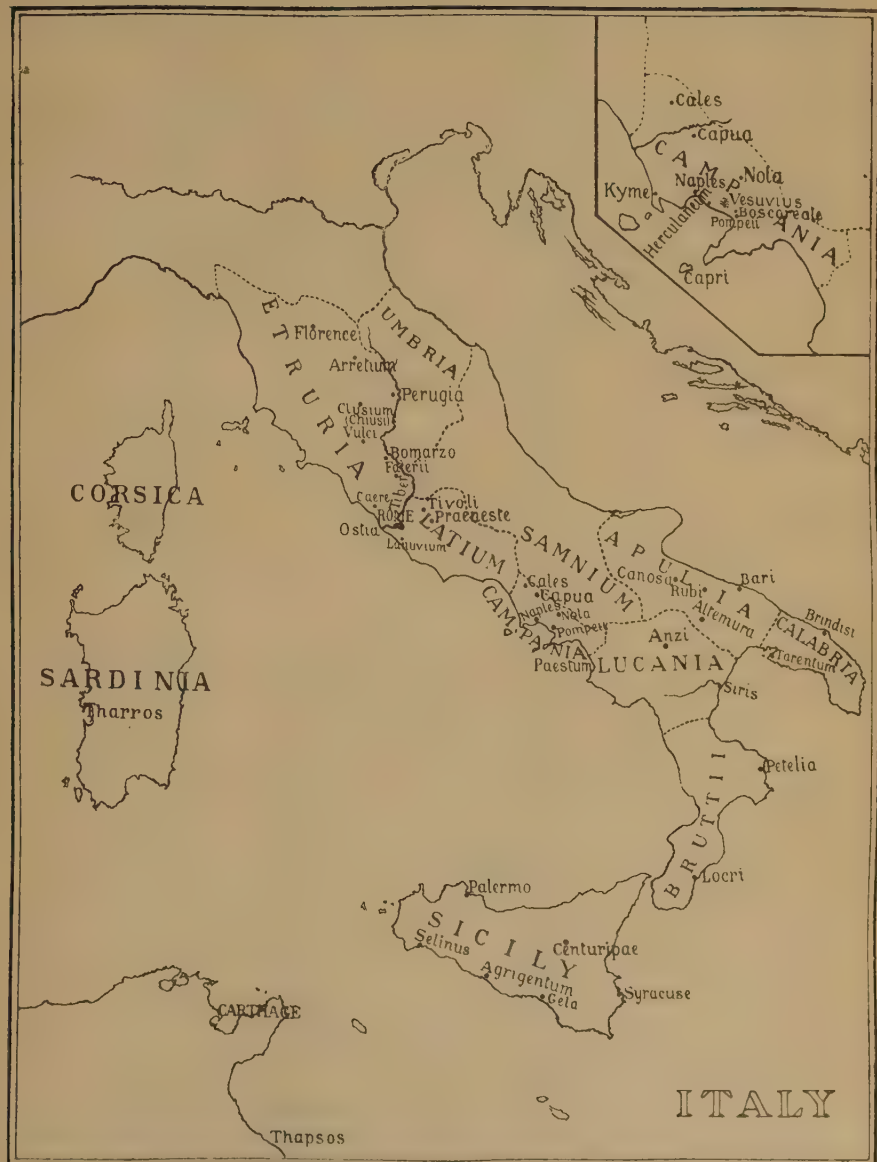


FIG. 1. HEAD OF APHRODITE (?). (p. 145.)



FIG. 2. HEAD OF HYPNOS OR SLEEP. (p. 142.)

















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